CHARENTE

In Memory
of
Edmund
Sharpe.

1875

Edwin Sharpe

THE DOMED CHURCHES OF CHARENTE.

A VISIT TO

THE DOMED CHURCHES

OF

CHARENTE,

FRANCE,

BY THE ARCHITECTURAL ASSOCIATION OF LONDON.

IN THE YEAR 1875.

PUBLISHED AS A MEMORIAL

TO

EDMUND SHARPE.

WITH AN

HISTORICAL AND DESCRIPTIVE TEXT,

ILLUSTRATED BY

SIXTY PHOTO-LITHOGRAPHED PLATES.

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TO THE MEMORY

OF

EDMUND SHARPE

THIS VOLUME IS DEDICATED BY THE

ARCHITECTURAL ASSOCIATION.

MEMOIR.

Birth and Education.

EDMUND SHARPE, the only son of Francis Sharpe of Heathfield, Knutsford, Cheshire, was born at Knutsford on the 31st October, 1809. After a school course at Dr. Burney's, Greenwich, and also at Sedbergh, he entered at St. John's College, Cambridge; and, being elected in 1832 Travelling Bachelor of Arts for the University, spent three years in the study of Architecture, making a considerable collection of drawings from churches in France and Germany. His enthusiasm was thoroughly roused as he pursued his task, and his studies were of the most assiduous kind. By the advice of Dr. Whewell, Master of Trinity, who took a deep interest in him, he gave very special attention to Romanesque work. In 1835 he took the degree of M.A.

Practice as an Architect.

Mr. Sharpe, after receiving instruction from Mr. Rickman, settled at Lancaster in 1836, and practised Architecture as a profession actively for about fifteen years; from 1845 in partnership with Mr. E. G. Paley. He retired definitely in 1851; after having designed about forty churches, chiefly in the north of England, among which the terra-cotta churches of Lever Bridge and Platt, and the churches of Witton, near Blackburn, and Bamber Bridge in the Romanesque style, which was always favoured by him, may be mentioned. He also designed and carried out, in conjunction with Mr. Paley, Wigan Parish Church, Hornby Castle, Capernwray Hall, and various other mansions and buildings.

Public Services.

In public as in private life his wonderful energy and versatility made themselves felt. Keen perception and judgment often enabled him to foresee advantages and results, and although enthusiasm at times led him into difficulties which he had underrated,—his determination, energy, and remarkable power of organization, enabled him to carry through successfully what many other men would have shrunk from undertaking. He was elected a member of the Town Council in 1841, and Mayor of Lancaster in 1848. In April, 1859,

he was appointed J.P. for Lancashire, and in October, 1859, for Denbighshire. Throughout his close connection with Lancaster he was a very active promoter of sanitary and social improvements. The carrying out of the project of 1851, for supplying the town with water from the springs of the millstone grit of Wyresdale—by which Lancaster enjoys one of the best and purest water supplies in the kingdom—and other sanitary reforms, will always be associated with his name. His social qualities,* and his genuine and earnest love of music, will also not be forgotten at Lancaster. This love of music seems to have been hereditary; his great-grandfather was a musician of some note, and is still spoken of in Stamford, where he died in 1783.

Business Life.

After taking his pupil, Mr. E. G. Paley, into partnership, he gave time and attention to works of an engineering character, chiefly railways. He organized the railway from Skipton to Lancaster and from Lancaster to Morecambe, which was opened about 1848, and was in turn contractor for a portion of the works of this railway, secretary to the company, and finally for several years contractor for the working of the line. His original scheme was to carry this line beyond Morecambe to Heysham, and to form there a deep harbour. If the opposition had not proved too great to enable him to carry out the scheme, Heysham—with its open channel of 18 feet depth of water at low tide—would have become a valuable port on the west coast. He was also connected with the Liverpool and Crosby Railway, and was engaged for many years in organizing and constructing the line from Conway to Llanrwst, in North Wales, which was opened in 1863, and then sold to the London and North Western Railway Company. He left Lancaster about the year 1857, to reside at Coed-y-celyn, a property beautifully situated near Bettws-y-coed, which he had purchased. Here he spent what were probably the happiest years of his life. From 1863 to 1866 he resided altogether abroad, and was engaged in constructing the Geneva tramways, which were almost the first street tramways on the Continent. He was also largely interested in the railway from Perpignan to Prades, an enterprise which involved him in great responsibility and anxiety for several years. He became much attached to the beautiful country in that part of France, and acquired iron-

* "Those who were only acquainted with Mr. Sharpe in his public life could scarcely know how tender and sensitive a nature he possessed. He took the greatest interest in the welfare of others; his generous, hearty sympathy won for him the confidence and esteem of all who knew him. He had always a ready and helping hand for those who needed it. His unobtrusive character prevented any assumption of superiority; in the company of younger men he was always genial;—his superior knowledge was put at their service without dogmatism or patronage, and he always showed himself ready and even anxious to hear what could be said against his opinions."—*From the Memoir read before the Architectural Association, in* 1877.

mines and landed property there. The Phœnix Foundry at Lancaster, employing about 150 workmen, was bought by him about the year 1850, in order to set up two of his employés in business. The foundry afterwards returned on his hands, and was owned and worked by him up to his death. In 1867 he returned to Lancaster, where, although making occasional visits to France, he generally resided for the rest of his life.

Publications.

The publication of "Architectural Parallels"—the most important of his works, when completed in 1847—gave him, in the opinion of competent students throughout the world, a very high place among delineators of mediæval buildings. It was followed by three other works in quick succession. From 1852 to 1870 no separate publication of importance was made,—although the old habits of sketching and study in actual buildings were never laid aside. Brief intervals of leisure in his busiest years were devoted to his favourite pursuit. His aim throughout was to ascertain the rules which guided the designers of the best architecture, not simply to study picturesque and beautiful work;—"the theory of architecture" always captivated his imagination. The camera-lucida, for outlining general sketches, and the cymograph for taking mouldings, were carried with him on all his journeys, and he took every opportunity of visiting buildings of interest which came across or near to his path. In 1870 he resolved to make some of the accumulated material available for others; and between that date and his death he published several works. Three were in progress, and others in contemplation, when he caught the cold which brought on inflammation of the lungs during a visit to Northern Italy, accompanied by two of his daughters, his youngest son, and three assistants,—a visit made specially to collect materials for dealing with developments in his favourite Transitional period, in continuing the series of Papers on Church Architecture. For the last two months of his life he had been engaged in carefully measuring the principal buildings of Pavia, Lucca, and Pistoja. It is greatly to be regretted that his death occurred at a time when only a portion of the drawings and information, got together with so much labour and delight, had been brought into shape.

Death.

He died at Milan, on the 8th of May, 1877. His body was brought home to Lancaster, to be buried beside that of his wife, whose death had inflicted upon him a severe blow the year before. He married, in 1843, Miss Elizabeth Fletcher, daughter of Colonel Fletcher of the Hollins, Bolton-le-Moors. Five children survived him, three sons and two daughters.

Connection with Professional Societies.

He became a member of The Royal Institute of British Architects in 1848, served on the Council as a Country Member during 1871-2 and 1872-73, and contributed to the Transactions in 1851, 1865, and 1871. The Royal Gold Medal was conferred upon him in 1875,—the greatest distinction of an honorary kind which can be obtained by any member of the architectural profession,—a distinction which gave him more pleasure, as he frankly stated, than any previously bestowed upon him.

Connection with The Architectural Association.

At the age of sixty he had resolved to enjoy more leisure from business, and to devote considerable time to the furtherance of the study of church architecture. He had attended for many years the meetings of the Archæological Institute, and contributed valuable papers; but his energetic spirit grew impatient of the delays which were inevitably incident to the meetings of that most agreeable and learned society, accompanied as the members always were by many ineffectives. He conceived the idea of sharing the beneficial experiences of an architectural excursion with a body which should supply a thoroughly working contingent. He therefore became a member of the Architectural Association in November, 1869, and a proposal made by him to the Committee of the Association, led to the first of the excursions under his guidance (to Lincoln, Sleaford, and Spalding), in August, 1870.* This excursion proved so useful and pleasant to the students who took part in it, that a series followed:—in 1871 Ely, Lynn, and Boston;—in 1872 Stamford, Oundle, Wellingborough, and Northampton; in 1873 Grantham, Newark, Southwell, Ashbourne, and Lichfield;—in 1874, an extensive area, ranging from Paris and its neighbourhood, to Soissons, Laon, Rheims on one side, and to Chartres on the other, and comprising many important cathedrals and churches.

The results of the first French excursion were described in a Lecture, illustrated by a marvellous collection of drawings, delivered at Willis's rooms, in 1875; and in

* The following particulars with reference to this excursion would apply to all the others:—"I well remember the energy and zeal with which Mr. Sharpe threw himself into the work, not being satisfied until he had infused the same spirit of enthusiasm into every one associated with him. The programme was most carefully prepared. The hotels were selected, and every arrangement made for the accommodation of the party at each halting place. Carriages were hired for the roads, and special fares and special carriages obtained from the railway companies. The cathedral, and every church in the neighbourhood, was thrown open for our inspection. The ground had been carefully gone over beforehand,—by the time the party met at Lincoln Mr. Sharpe had arranged every detail, and all went smoothly and merrily. The amount of time, labour, and expense incurred in making these arrangements could only be known by those who were associated with Mr. Sharpe in carrying them out. In order to secure thorough accuracy in the descriptions of the buildings visited in this excursion, he spent some time in going over the ground again, to correct and complete the work which he afterwards published."—*(From one of the Honorary Secretaries of the* 1870 *Excursion).*

August and September of that year, the excursion which went the farthest afield and lasted the longest, was made to the Department of Charente, with Angoulême, Chalais, and Cognac as head-quarters. The architecture of Charente was described by Mr. Sharpe in a lecture on the 13th June, 1876, and illustrated by a still larger number of drawings; many of which were specially prepared for the lecture, from the measurements and sketches made by the members. The Architecture of this part of France had long been highly valued by Mr. Sharpe, on account of its bearing, both in respect of resemblance and of contrast, upon the work of the 12th century in which he so delighted, in other districts of Europe; and this excursion seemed to him the crowning work of his leadership.

The members of the Association have desired and have hitherto been able to carry out Mr. Sharpe's wish, that the excursions should be continued year by year; thus in 1876 from Winchester, in 1877 from Warwick, in 1878 from Hull, in 1879 from Wells, and in 1880 from Norwich, the members visited the districts round those centres. Those who had known him well, and had enjoyed the invaluable advantage of his leadership, resolved also to make some lasting record of their affectionate remembrance, by giving care and pains to one of his incompleted tasks, by publishing some of the drawings made in pleasant days in Charente. The names of the few who were able to bear a hand in this work have, in accordance with their own special wish, been left unrecorded. They have merely acted for the Architectural Association, and on behalf of the whole profession of Architects, and many others, who desired to show that they had felt the influence and regretted the loss of Edmund Sharpe.

LIST OF MR. SHARPE'S PUBLICATIONS.

THE full title has been copied in each case. The information in small type has been obtained from many sources,—in order to indicate, as far as possible, the method of publication, and the intention of the author with respect to the final form of each work.

I.—ARCHITECTURAL PARALLELS; or the Progress of Ecclesiastical Architecture in England, through the Twelfth and Thirteenth Centuries, exhibited in a series of parallel examples selected from the following Abbey churches:—Fountains, Kirkstall, Furness, Roche, Byland, Hexham, Jervaulx, Whitby, Rievaulx, Netley, Bridlington, Tintern, St. Mary's York, Guisborough, Selby, Howden. By EDMUND SHARPE, M.A., Architect. Formerly Travelling Bachelor of Arts for the University of Cambridge, and Scholar of St. John's College. *London: Van Voorst.*

a. Large paper proofs. Folio (24¾-in. by 18¾-in.). Complete, £15.

b. Small paper tinted. Folio (21¾in. by 14¾in.). £12 12s.
Small paper plain. Ditto. £10 10s.
The work was issued in twelve parts, each of ten Plates loose in a wrapper. The first part of the work was sent out to subscribers (from Mr. Sharpe's office at Lancaster), early in 1845, and the last part in the autumn of 1847. The completed work has a Dedication to the Earl of Derby, dated from Lancaster, January, 1848. There is no Text,—but two lists of the Plates are given in order to convey suggestions for binding the work. In list A the plans are grouped together, then the elevations, the sections, the views, &c. In list B the Illustrations of Fountains are put together, then those of Kirkstall, &c. It was at first proposed to issue some letterpress separately, containing a complete review of the Architecture of England and Wales between A.D. 1130 and A.D. 1300.

The Illustrations comprise one group of plans on wood, and 120 lithographs :—plans, eight sheets ; longl. elevns., 10 ; longl. secns., 9 ; E. elevns., 7 ; W. N. and S. elevns., 5 ; transverse secns., 9 ; side aisle compartments, 8 ; details, 16 ; perspective views, 40 ; sculpture, 9=121 sheets in all.

After E. G. Paley and T. Austin had measured the buildings, and R. J. Withers some details, under Mr. Sharpe's direction, the principal geometrical drawings were made to scale on the spot, and completed and put on the stone by them at Lancaster. The stones were sent to Messrs. Maclure, Macdonald, and Magregor, of Liverpool, who proved and lettered them, and printed the whole of the work. Mr. Sharpe made the whole of the sketches for the perspective views, which were drawn on stone by Haworth Fielding.

II.—DECORATED WINDOWS; a Series of Illustrations of the Window Tracery of the Decorated Style of Ecclesiastical Architecture. Edited, with Descriptions, by EDMUND SHARPE, M.A., Architect. *London: Van Voorst.* 1849.

Demy 8vo, (8½-in. by 5½-in.) Without pagination,—one page of Text to each Plate. Sixty Steel Engravings, dated 1845, £1 1s. This work was issued in parts, each containing eight steel Plates, in single leaves, with explanatory letterpress. The first part was brought out in January, 1845, and the other parts after irregular intervals. A large number of the original drawings were by E. G. Paley, others by R. J. Withers and T. Austin :—the drawings for the engraver being made by them in Mr. Sharpe's office at Lancaster. The

chronological order was given by a List of Plates issued with the last part. It was at first intended that the concluding part should be "A review of the whole subject, illustrated by woodcuts." This review was expanded so as to form the volume which stands next in this list.

III.—A Treatise on the Rise and Progress of DECORATED WINDOW TRACERY IN ENGLAND. Illustrated with Ninety-seven Woodcuts and Six Engravings on Steel. By Edmund Sharpe, M.A., Architect. *London: Van Voorst.* 1849.

Demy 8vo, (8½-in. by 5½-in.). Dedicated to the Rev. R. Willis, F.S.A. 10s. 6d. Most of the drawings on wood were prepared by T. Austin, and those for the engraver by R. J. Withers.

II. and III. are frequently treated as one work,—"Decorated Windows." II. being "Plates" and III. "Text."

IV.—SUPPLEMENT TO "ARCHITECTURAL PARALLELS." Containing the full-sized mouldings of the following Abbey churches:—Furness, Roche, Byland, Hexham, Jervaulx, Whitby, Fountains, Netley, Rievaulx, Bridlington, Tintern, St. Mary's York, Guisborough, Howden, Selby. By Edmund Sharpe, M.A., Architect. Formerly Travelling Bachelor of Arts for the University of Cambridge, and Scholar of St. John's College. *London: Van Voorst.* 1848.

Folio (21¾-in. by 14¾-in.). £2. No letterpress beyond a List of Plates. Sixty Plates. The mouldings taken by Mr. Sharpe and T. Austin with the eymagraph, invented at that period by Professor Willis, were drawn on transfer paper by R. J. Withers (57) and T. Austin (3), and the Plates printed by McKie and Lawson, of Lancaster.

V.—THE SEVEN PERIODS OF ENGLISH ARCHITECTURE defined and illustrated. By Edmund Sharpe, M.A., Architect. Dedicated by permission to the Marquis of Northampton.

a. First edition. Sup. Royal 8vo (9¾-in. by 6-in.). *London: G. Bell.* Preface dated Lancaster, 1851. Text, pp. I. to XIII.—1 to 37. Twelve Plates drawn by T. Austin, and engraved on steel by G. B. Smith, also seven woodcuts. 10s.

b. Second edition. *London: Spon.* 1871. (9¾-in. by 6-in.) Text, pp. I. to XIII.—1 to 37. Twenty steel engravings and seven woodcuts. 15s. The eight additional steel engravings in the 2nd edition are two of the Choir of Peterborough Cathedral; two of the Nave, two of the Choir, and two of the Presbytery of Lincoln Cathedral. The Plates are not numbered in either edition.

VI.—THE ARCHITECTURAL HISTORY OF ST. MARY'S CHURCH, NEW SHOREHAM. By Edmund Sharpe, M.A., F.R.I.B.A. Read before the Archæological Institute of Great Britain and Ireland at their Annual Meeting at Chichester, July 16th, 1853. *Chichester: Mason.* 1861.

Imperial 4to (12¾-in. by 9¾in.). Text, forty-seven pages, two steel engravings (G. B. Smith, sculp.); six lithographs by H. Fielding, one by R. J. Withers; fifteen woodcuts.

Supplemental Sketch of the Collective Architectural History of Chichester Cathedral, Boxgrove Priory, and St. Mary's Church, New Shoreham, as indicated by their mouldings. By Edmund Sharpe, M.A., F.R.I.B.A.

Text, thirty-two pages. Sixty-two woodcuts.

These works by Mr. Sharpe form part of a volume which also contains "The Architectural History of Chichester Cathedral, &c.," by the Rev. R. Willis, M.A., F.R.S., and "Boxgrove Priory," by the Rev. J. L. Petit, M.A., F.S.A. Issued at £1 10s.

"The Church Architecture of the County of Sussex, by Edmund Sharpe, Esq., M.A.," should have formed part of this volume, but Mr. Sharpe had not leisure enough at disposal

to complete the task. In 1853 he "visited *all the churches* in Sussex of ancient date which are worthy of notice except two,"—(Letter of September 4th, 1853.) The notes have been preserved.

VII.—An Account of the Churches visited during THE LINCOLN EXCURSION OF THE ARCHITECTURAL ASSOCIATION, August 22nd to 27th, 1870. By Edmund Sharpe, M.A., F.R.I.B.A. *London: Spon.* 1871.

Sup. Royal 8vo (9¾-in. by 6-in.). Preface dated June 1st, 1871. Text, 152 pages. Sixty-five lithographs, mainly transferred to stone by W. Henman, and printed by Kell Bros.; also four woodcuts. £1 1s. Including the Architectural History of Lincoln Cathedral, and the following Parish Churches: St. Benedict, St. Mary-le-Wigford, and St. Peter Gowts, Lincoln; Caythorpe, Fulbeck, Leadenham, Welbourn, Wellingore, Navenby, Colcby, Harmston, Waddington, Canwick, Sleaford, Silk Willoughby, Swarby, Aswarby, Threckingham, Billingborough, Horbling, Osbouruby, Swayton, Helpringham, Heckington, Asgarby, Kirkby-Laythorpe, Sutton, Gedney, Fleet, Holbeach, Whaplode, Moulton, Weston, and Spalding.

VIII.—THE MOULDINGS OF THE SIX PERIODS OF BRITISH ARCHITECTURE from the Conquest to the Reformation. By Edmund Sharpe, M.A., F.R.I.B.A. *London: Spon.*

Imperial 4to (12¾-in. by 9¾-in.). Examples taken full size from the principal Cathedral, Conventual, and Parish Churches of the Kingdom, given on scales chiefly varying from one-half to one-third the size of the originals, and printed in colours.

a. No. I. Preface (two pages) dated Lancaster, May 1st, 1871. Sixty Plates, lithographed by Kell Bros., wholly devoted to Pier Arches. £1 1s.

b. No. II. 1871. No text,—but a chronological arrangement of all the pier arches and doorway arches contained in numbers I. and II. Sixty plates—(nineteen of pier arches, forty-one of doorway arches). £1 1s.

c. No. III. 1874. No text;—but a chronological arrangement for the whole of Nos. I. II. and III. Sixty plates—(twenty-five of pier arches, thirty-five of doorway arches). £1 1s.
The author's intention was to divide the entire work into three parts,—dealing respectively with arched, horizontal, and vertical mouldings. *a*, *b*, and *c* belong to Part I., dealing with arched mouldings. These three numbers should be broken up, and the Plates numbered and arranged according to the "chronological arrangement" issued with *c*.

IX.—THE ORNAMENTATION OF THE TRANSITIONAL PERIOD OF BRITISH ARCHITECTURE, A.D. 1145—1190. By Edmund Sharpe, M.A., F.R.I.B.A. *London: Spon.*

Imperial 4to (12¾-in. by 9¾-in.)

a. No. I. Introduction (ten pages) dated February 1st, 1871. Description (to page 32) of Plates completed as far as Plate XIV. Forty-two Plates (thirty-seven of pier capitals, three of doorways, and two of arcades), lithographed by Kell Bros., also three woodcuts. £1 1s.

b. No. II. Part I. No text. Twenty Plates (fifteen Plates of pier capitals, three of doorways, one of arcades, one of corbel shafts), photo-lithographed by Whiteman and Bass. 10s. 6d.

c. No. II. Part II. No text. Twenty-two Plates (sixteen Plates of pier capitals, three of doorways, three of arcades), photo-lithographed by Whiteman and Bass. 10s. 6d.

d. No. III. The lithography of the remainder of the work was nearly finished when Mr. Sharpe died. The letterpress can never be completed, but it may be possible to publish a sufficient number of drawings to make the work fairly complete, and to issue "directions for the re-arrangement and the numbering of the plates, and the binding of the whole in one volume," as proposed by Mr. Sharpe at the first.

X.—THE ARCHITECTURE OF THE CISTERCIANS. By EDMUND SHARPE, M.A., F.R.I.B.A. *London: Spon.*

Imperial 4to ($12\frac{3}{4}$-in. by $9\frac{3}{4}$-in.).

a. Divided into :—

Part I. General Plan. Preface dated June 20th, 1874. Text,—twenty-eight pages (Lancaster printed). Plate I., photo-lithographed by C. F. Kell.

Part II. The Domus Conversorum: containing the Day-room and Dormitory of the Conversi of a Cistercian Monastery. Preface dated June 30th, 1874. Text,—twenty-three pages. Five Plates, photo-lithographed by C. F. Kell.

[*a.* was also issued as,—Illustrated Papers on Church Architecture. By Edmund Sharpe, M.A., F.R.I.B.A. No. 1. April, 1875.] Price of *a*, 7s. 6d.

b. Illustrated Papers on Church Architecture. By Edmund Sharpe, M.A., F.R.I.B.A. No. 2. April, 1876. Cistercian Architecture.

Part I. General Plan (*continued*). Text (Lancaster printed),—pages 29 to 87; appendix i. to xx. Seven Plates, photo-lithographed by C. F. Kell. 7s. 6d.

c. Part III. Development of Choir, announced but never completed. Plates IV., V., VI., VII., and VIII. of *b.* were prepared as for the "Development of Choir." When the parts are broken up and re-arranged for binding, the Plates in Part II. should be re-numbered from IX. to XIII.

XI.—THE ORNAMENTATION OF THE TRANSITIONAL PERIOD IN CENTRAL GERMANY. By EDMUND SHARPE, M.A., F.R.I.B.A. *London: Spon*, (Lancaster printed). 1877.

Note:—The title on the cover is.—"Illustrated Papers on Church Architecture. No. 3." November, 1876.

Imperial 4to ($12\frac{3}{4}$-in. by $9\frac{3}{4}$-in.). Introduction, two pages; descriptive letterpress, eight pages. Twenty-one Plates, engraved by G. B. Smith "from drawings made upwards of forty years ago." 10s.

The Work last described (XI.) was the last actually published before Mr. Sharpe's death on May 8th, 1877. The next "Illustrated Paper on Church Architecture," (No. IV.) was however ready to receive his last touches, most of the lithographs being actually printed off. "I have already published, in a separate work, Illustrations of the Ornamentation of the Transitional Period of British Architecture. In the next and following numbers of this Series will appear illustrations of the same period of Mediæval Architecture in the North and in the West of France." (Mr. Sharpe's Introduction to XI.)

Published without date.

XII.—ILLUSTRATIONS OF THE PRIORY CHURCH OF ST. MARY AT TYNEMOUTH, an Example of the Transitional Period of English Architecture. By EDMUND SHARPE, M.A., F.R.I.B.A. *London: Van Voorst.*

Folio ($21\frac{3}{4}$ by $14\frac{3}{4}$-ins.), 8s. No text. Four Plates drawn by T. Austin and Haworth Fielding. Printed by McKie and Lawson, of Lancaster.

Published posthumously.

XIII.—THE CHURCHES OF THE NENE VALLEY, NORTHAMPTONSHIRE. By EDMUND SHARPE, M.A., F.R.I.B.A., and J. JOHNSON and A. H. KERSEY, Architects. *London: Batsford.* 1880.

Imperial 4to. ($14\frac{3}{4}$ by $10\frac{1}{2}$-in.). Cloth, £2 12s. 6d.

This work is a memorial of the Third Excursion of the Architectural Association,—in 1872. It was almost completed under Mr. Sharpe's superintendence, but his death delayed the progress of its publication. Part of the letterpress was found complete, and the rest was compiled from Mr. Sharpe's Notes.

Text, pp. i. to xix.—1 to 43. One hundred and twelve Plates,—(sixty of ground stories, thirty-five of Doorways, Sediliæ, Piscinæ, &c., and seventeen perspective views). Mr. John Johnson and Mr. A. H. Kersey prepared the whole of the drawings and lithographic transfers. The Plates were transferred to the stones, and printed by Mr. C. F. Kell.

Separate Publications by Mr. Sharpe, issued in a Pamphlet Form.

1.—A Proposal for Supplying the Town of Lancaster with Water, and for Improving its Sewerage. By Edmund Sharpe, M.A., Architect. Report of a Speech delivered to the Local Board of Health, December 24th, 1849. *Lancaster* : 1850.

8vo., 21 pages.

2.—Report of a Meeting of the Local Board of Health, held July the 25th, 1851, to receive a Communication relative to the Water supply of Lancaster, from Edmund Sharpe, M.A., Architect. *Lancaster* : 1851.

8vo., 20 pages.

3.—A Letter on Branch Railways, addressed to the Right Honourable Lord Stanley of Alderley, President of the Board of Trade, &c., &c., containing suggestions for the erection of a System of Secondary Railways for the Agricultural Districts. By Edmund Sharpe, M.A., Fellow of the Royal Institute of British Architects. With an Appendix and Map. *London: Simpkin, Marshall & Co.; (Lancaster printed)*: 1857.

8vo., 36 pages. Map of Vale of Llanrwst, 1s. 6d.

In connection with this may be mentioned :—

A Letter, dated October 1st, 1861, to the Right Hon. Sir Charles Wood, Bart., M.P., Secretary of State for India, as to Tramways in India.

Sketch Map of Southern India.

4.—An Address to the Electors and Non-Electors of the Borough of Lancaster, on Electoral Reform, delivered in the Music Hall, on Wednesday, the 18th of May, 1859. *Lancaster.*

8vo., 16 pages.

5.—Account of the Destruction, [by Order of Mr. E. Sharpe, one of the Four Magistrates appointed to act as Conservators of the Rivers of Denbighshire,] of the Stake Nets at the Month of the River Conway, on the 25th June, 1862, and of the Legal Proceedings resulting therefrom. Printed for the Use and Information of Salmon Preservers and Fishing Associations. *London: Johnson* : 1865.

8vo., 11 pages.

6.—A Letter to the Right Honourable the Chancellor of the Exchequer on the Disfranchisement of the Borough of Lancaster. By Edmund Sharpe, M.A. *Lancaster* : 1867.

8vo. Objecting to the disfranchisement by Mr. Disraeli's (1867) Bill.

7.—Four Letters on Colour in Churches on Walls and in Windows. By Edmund Sharpe, M.A., F.I.B.A. Reprinted from *The Builder.*

a. First Edition. *London, Spon* (Lancaster printed), 1870. 8vo., 27 pages.
b. Second Edition. *London, Spon.* 1871. 8vo., 24 pages.

8.—Remarks on the proposed restoration of Kirkstall Abbey made by Mr. Edmund Sharpe at the closing meeting of the Annual Excursion of the Architectural Association, at Lichfield, on Saturday, August 23rd, 1873. *Lancaster*,—1873.

8vo., 7 pages.

9.—A History of the Progress of Sanitary Reform in the Town of Lancaster from 1845 to 1875 ; and an Account of its Water Supply. *Lancaster* : 1876.

8vo., 53 pages. 1 Plate.

Papers by Mr. Sharpe, in the Transactions of Different Societies.

Transactions of the Royal Institute of British Architects:—

1.—On the Subordination and Distinctive Peculiarities of the Mouldings of the Seven Periods of English Architecture. Read at the Ordinary General Meeting, May 19th, 1851.

8 pages.

2.—Letter to Professor Donaldson, from Naples, dated January 7th, 1865.

2 pages, printed with "Occasional Papers." In this letter Mr. Sharpe stated that "the true history of Italian Mediæval Architecture has yet to be written." He was making preparations for writing and illustrating part of such a history when he died at Milan in 1877.

3.—The Architecture of the Cistercians. Read June 19th, 1871.

In "Transactions," 1870—71. Pages 189 to 210. 1 Plate, (Cistercian Abbey, Model Plan).

Report of Proceedings, General Conference of Architects, 1871:—

4.—Perspective Views in Architectural Competitions. Opening of Discussion, May 24th, 1871.

Pages 63 to 67.

The Journal of the British Archæological Association:—

On the Ruins of the Cistercian Monastery of St. Mary in Furness.

Vol. VI. (1851). Pages 309 to 317; 359 to 374. Ground Plan and 24 Woodcuts.

The Archæological Journal. Published under the Direction of the Council of The Royal Archæological Institute of Great Britain and Ireland:—

1.—On the Geometrical Period of Gothic Architecture. Read at the Lincoln Meeting in June, 1848.

Vol. IX. (1852). Pages 170 to 179.
"This formed the basis of a work subsequently published, in which I proposed a new division and nomenclature of the styles of English Architecture." (Allusion to "Seven Periods" in Paper read at Lincoln in 1848, see below.)

2.—Report as to Byland Abbey Exploration. Dated November 14th, 1875.

Vol. XXXIII. (1876). Pages 2 to 5.

3.—Description of Byland Abbey.

Vol. XXXIII. (1876). Pages 5 to 8.

Separate Card ($8\frac{3}{4}$ by $5\frac{1}{2}$-ins).

Guide to the Description of Ely Cathedral,—delivered July 10th, 1854, and October 20th, 1873. *Cambridge* (printed): 1854. *Lancaster* (printed): 1873.

The Architecture of the Churches visited by the Royal Archæological Institute, during the Meeting at Hull, 1867, chronologically arranged.

8vo. 2 pages.

Separate Card ($8\frac{3}{4}$ by $5\frac{1}{2}$ ins).

A guide to the Architectural History of Furness Abbey, as described July 30th, 1868. *Lancaster*: 1868.

Reports and Papers read at the Meetings of the Architectural Societies of the Diocese of Lincoln, County of York, &c., &c., during the Year 1868. *Lincoln: Williamson.* 8vo.:—

On Lincoln Cathedral. A Paper read at the Lincoln Meeting [of the Lincoln Diocesan Architectural Society], June 17th, 1868. Pages 179 to 190.

This Paper was also published as a Pamphlet, pages 1 to 12; also in *The Builder*, July 4th, 1868, pages 483 to 486; and July 11th, 1868, pages 507, 508.

Separate Card ($8\frac{3}{4}$ by $5\frac{1}{2}$-ins.)

Guide to the Architectural History of Lincoln Cathedral, as described June 17th, 1868. *Lancaster* (Printed).

PAPERS READ BY Mr. SHARPE BEFORE THE ARCHITECTURAL ASSOCIATION.

(*The Transactions are not published in a separate form by the Association.*)

The Study of the History of Church Architecture. An Address, delivered November 18th, 1870.

The Builder, vol. XXVIII., November 26th, 1870, pages 941, 942.
The Building News, vol. XIX., November 25th, 1870, pages 386, 387.

The Nomenclature of Gothic Styles, and the Advantages of Architectural Excursions. Delivered before the Members of the Third Architectural Association Excursion, at Stamford.

The Architect, vol. VIII., August 31st, 1872, pages 117, 118.

Against "Wholesale Restoration." An Address, delivered at Newark, before the Members of the Fourth Annua Excursion of the Architectural Association, August 18th, 1873.

The Builder, vol. XXXI., August 23rd, 1873, page 672.

The Restoration of Kirkstall Abbey. Remarks at the Closing Meetiug of the Architectural Association Excursiou at Lichfield, August 23rd, 1873.

The Builder, vol. XXXI., August 30th, 1873, page 683.
The Architect, vol. X., August 30th, 1873, page 105.

On the Ornamentation of the Romanesque, Transitional, and Lancet Periods in the North of France, as Exemplified in the Cathedrals and Churches visited on the 1874 Excursion of the Architectural Association. Delivered at Willis's Rooms, December 18th, 1874.

The Builder, vol. XXXII., December 26th, 1874, page 1067; also vol. XXXIII., January 2nd, 1875, pages 7 to 9.
The Building News, vol. XXVII., December 25th, 1874, pages 790 to 794, with seven illustrations of pier capitals.
The Architect, vol. XII., December 26th, 1874, pages 355 to 359.

The Architecture of Charente: Some Account of the Buildings visited by the Architectural Association Excursion in 1875. Delivered June 13th, 1876.

The Builder, vol. XXXIV., July 1st, 1876, pages 632 to 634.
The Building News, vol. XXX., June 16th, 1876, pages 591 to 593, one woodcut; also June 23rd, 1876, pages 633, 634, nine illustrations (page 620), three woodcuts (page 633); also pages 644, 645.
The Architect, vol. XV., Supplement, June 17th, 1876, pages 12 to 15.

On the Adaptability of Terra Cotta to Modern Church Work: its Use and its Abuse.

The Builder, vol. XXXIV., June 10th, 1876, pages 553 and 554, illustration (page 641, July 1st, 1876) of Platt Church, near Manchester, designed by Mr. E. Sharpe in 1843.
The Building News, vol. XXX., June 11th, 1876, pages 565 to 567; June 23rd, 1876, pages 618, 619. With illustration (page 568) of Platt Church (views and details); also double plate (page 648) of St. Paul's, Scotforth, designed by Mr. E. Sharpe; and seven woodcuts.
The Architect, vol. XV., June 10th, 1876, pages 372 to 374. With illustration of Lever Bridge Church (west view), designed by Mr. E. Sharpe in 1841.

List of Some Articles, Letters, &c., Signed by Mr. Sharpe, contained in Different Publications (Arranged Chronologically.)

The Classification of Mediæval Architecture.

The Builder, vol. IX., September 6th, 1851, pages 557, 558

The Origin of the Pointed Arch. (A Letter, recapitulating the arguments used in different Papers by Mr. Sharpe in 1845, 1848, 1850, and 1853.)

The Building News, vol. XV., August 14th, 1868, page 560.

Letters on Colour and Architecture.

The Builder, vol. XXVIII., 1870, pages 621 and 742.

Letters on Colour in Modern Stained Glass.

The Builder, vol. XXVIII., 1870, pages 781 and 821.

The New Law Courts.

The Times, January 15th, 1872.

The Nomenclature of Gothic Styles.

The Architect, vol. VIII., 1872. A Discussion. Mr. Sharpe's contributions will be found on pages 145, 160, 176, 191, 207, and 234.

"Counsels of Ignorance" (on the use of perspective, &c.).

The Architect, vol. IX., January 11th, 1873, page 17.

Authorship of Designs.

The Architect, vol. IX., March 1st, 1873, page 111.

Archæology and Architecture.

The Building News, vol. XXV., September 12th, 1873, page 297.

Archæology not Architecture.

The Architect, vol. XI., January 3rd, 1874, page 12.

Canon Kingsley on Gothic Architecture.

The Architect, vol. XI., April 18th, 1874, page 219.

Remarks on Vaulting.

The Builder, vol. XXXII., December 12th, 1874, page 1035.
The Building News, vol. XXVII., December 4th, 1874, page 663.
Also in Sessional Papers, R.I.B.A., 1875, page 39, with an illustration.

On the Suggested Union of the Two Metropolitan Architectural Societies.

The Builder, vol. XXXIII., May 1st, 1875, page 401.

Miscellaneous Notes.

An Account of the Farewell Dinner to Edmund Sharpe, Esq., M.A., on his leaving Lancaster for North Wales, held in the Assembly Room, Lancaster, appeared in the *Lancaster Guardian*, 8th March, 1856.

In the August numbers of the Building journals notices will be found with reference to the different Annual Excursions of the Architectural Association from 1870 to the present time.

Presentation of the Royal Gold Medal to Mr. Sharpe at the Royal Institute of British Architects. Speeches by Sir G. G. Scott, President, &c., June 7th, 1875.

Sessional Papers of the R.I.B.A., 1875, page 217.
The Builder, vol. XXXIII., June 12th, 1875, page 521.
The Building News, vol. XXVIII., June 11th, 1875, page 654.
The Architect, vol. XIII., June 12th, 1875, page 351.

Announcements of Mr. Sharpe's Death, Memoirs, &c.

The Builder, vol. XXXV., May 19th, 1877, page 491.
The Building News, vol. XXXII., May 18th, 1877, pages 484 and 501.
The Architect, vol. XVII., May 19th, 1877, page 323.
Announcement by Sir G. G. Scott at the Royal Institute of British Architects, reported in the journals, *e.g.*, *The Builder*, vol. XXXV., June 2nd, 1877, page 550.

Memoir of Mr. Sharpe, read May 25th, 1877, before the Architectural Association, by Mr. John S. Quilter.

The Builder, vol. XXXV., June 2nd, 1877, page 562.
The Building News, vol. XXXII., June 1st, 1877, page 536.
The Architect, vol. XVII., June 2nd, 1877, page 350.

THE DOMED CHURCHES OF CHARENTE.

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CHAPTER I.

AS the peculiar characteristic observable in the churches of the Charente district to which Mr. Sharpe introduced the Architectural Association is that of their domical structure, evidently derived from a Byzantine source, a short discussion of their origin and general character is a proper preliminary step to their description, and we shall in this follow chiefly Mr. Sharpe's own remarks, given in the Lecture Rooms in Castle Street, June 13th, 1876, when he described to a large audience the results of the excursion. The other sources of information to which we have access are, firstly, M. Felix Verneilh's beautiful work on Saint Front de Périgueux, and the domical churches of Aquitaine, "L'Architecture Byzantine en France (1851)": secondly, "Statistique Monumentale de la Charente," by the Abbé Michon, 1844; also, "An Inquiry into the Origin and Succession of the Styles of Romanesque and Pointed Architecture in France," by Thomas Inkersley, London, 1850; "Architectural Studies in France," by J. L. Petit, 1854; and "Academy Lectures," by Sir Gilbert Scott, 1879.

As Mr. Sharpe's lecture goes at once to the fountain-head, it is impossible to begin better than with an abbreviated version of his remarks.

Sta. Sophia.

In the year of our Lord 540 there was to be seen rising in the Eastern Metropolis of the Roman Empire a building, the like of which had till then never been seen. It was a Christian church, dedicated to Divine Wisdom, which name a contemporary writer shows to be equivalent to that of 'the Word of God.'

The church of Sta. Sophia which Justinian began to rebuild in 532 was a reconstruction of an earlier church of the same name built by Constantine the Great, which was burnt in the rebellion against Justinian in the early part of the sixth century. The restored church differed entirely from its predecessor, for Procopius the historian, and another contemporary writer whose name has not been preserved, but who in all probability had been employed in some capacity in the building itself, the one being the description of an amateur, the other of an architect, both concur in describing the building as unique and unlike anything that had previously been

constructed. Procopius describes the effect of the novel building on his imagination in such terms as to leave no doubt that he is describing the edifice which still exists at Constantinople; the other writer, on the other hand, occupies himself with all the detail of the structure, with the purchase of the site, the materials, the practical difficulties of the construction, the failures of the work, and the remedies provided, &c., with all the technical knowledge of a practical man. There is much difficulty in understanding some of the technical terms of these descriptions written in the low Greek of the later empire, and the only person who Mr. Sharpe believes ever attempted the translation was Professor Willis, and there could be no fitter person, and he abandoned the attempt. There exists, however, a Latin translation, but in this the technical terms are left in the original Greek.

Mr. Sharpe had made diligent search in most of the public libraries of the Continent, and in England, but had only been able to find one copy of this technical description of Sta. Sophia, but he says he had long been at work, though not continuously, at an English translation of it which he hoped some day to complete if his life were spared. This, however, we fear has not been achieved. He referred to the description by Procopius and the anonymous writer mentioned, for the purpose of establishing the fact, or rather a strong presumption that Sta. Sophia at Constantinople was the first building, sacred or secular, which exhibited the mediæval dome as distinguished from all previous domes, resting as it does, not upon a circular wall or hollow cylinder, but on the summit of four arches, springing from solid square piers.

Procopius thus describes the central portion of the Church, as translated by Mr. Sharpe.

"In the middle of the Temple are fixed four masses made by the hand, which are called piers; two on the north side, and two on the south side, opposite and equal to one another, having moreover between them four columns on each side.

"These piers are constructed of very large stones, carefully selected and skilfully fitted together by stone masons. They rise to a great height, and appear to the beholder to be abrupt rocks.

"Upon these piers rest four arches forming four sides; the summits of which descending together upon the tops of the piers are fixed there; each arch thus joins its neighbour, the rest of the building rising to an abrupt height.

"Of these arches two are erected in open space, those namely which are on the east and west sides; the rest have a wall below them and small columns. Upon the arches is raised a building of circular form on which at daybreak the sun first shines; it surpasses in my belief everything in the whole world.

Pendentives.

"The four arches being united upon the four sides of a square. The intermediate spaces consist of four triangles, and the boundary line of each of these triangles is formed by the approach of the arches to one another, coming down to a sharp angle below, but expanding as it rises upwards until it finishes above in a circular line which bounds the triangle on this side and forms the other angles there.*

"And upon this circular wall rises an immense spherical dome (θόλος is used by Procopius, τροῦλος by the anonymous writer) which presents an admirable appearance; for it does not appear to rest upon a firm structure in consequence of the lightness of the work, but rather to hang by a golden chain from heaven, and thus to cover the place."

Mr. Sharpe then pointed out that the plan of the church of Sta. Sophia at Constantinople became the typical plan of the Greek Church, and remained so throughout the whole of the mediæval period; he did not, however, then propose to carry this matter further, but referred those who wished to do so to the following works, namely:—

The work of Salzenberg † on the "Early Christian Monuments of Constantinople," ably epitomized and reviewed by Mr. C. C. Nelson in the transactions of the R. Institute of British Architects, in 1855; the work of M. Texier on "Byzantine Architecture," edited by Mr. R. Popplewell Pullan; a volume by M. Couchaud on the "Churches of Greece;" ‡ and the work of Sig. Fossati, the architect employed by the late Sultan Medjid in the restoration of Sta. Sophia.§

The characteristic feature of Sta. Sophia, and one which ruled not only that, but

* Mr. Sharpe observes upon this description by the Byzantine historian that if instead it had been given by an architect, as the description of the numerous examples that we saw last year in Charente, it would have caused no surprise to those who took part in that excursion, but have been accepted by them as a very accurate description of the very peculiar feature, the pendentive, that was constantly before their eyes in the course of that tour.

† Alt Christliche Baudenkmäle von Constantinopel, Berlin, 1854.

‡ Choix d'Eglises Byzantines en Grèce. Folio. Paris, 1842.

§ Aya Sofia Constantinople. Published by Colnaghi, London, 1852.

all the eastern churches of which we have any knowledge, is the large central dome or cupola, balanced on the top of four semi-circular arches, which rested again on four enormous square piers. This vast hemisphere, 107 feet in diameter, is the predominant idea of the design, to which all other parts of the plan are subordinate. It rises out of and above them; it is round this great central dome-covered space that the other parts of the building are grouped, so as to form in plan pretty nearly the figure of a square: it is in reality a parallelogram, of which the length from east to west is somewhat greater than that from north to south. This is, in fact, the plan of almost all the eastern churches built after the construction of Sta. Sophia; and these form a remarkable contrast with the churches of the west, built on the type of the Roman basilica.

During the next 500 years of the Christian Era, we find few traces of the influence of Byzantine art on the churches of the west. It is not until the close of the thousandth year that we meet in the church of S. Mark, at Venice, an example of the same great typical feature which distinguishes Sta. Sophia, namely, the central dome, carried by four semi-circular arches, resting on four square piers. Here, too, we see four additional domes of nearly equal size and height, grouped round the central one; and we thus see realized in the plan of a western church, for the first time so far as we know, the true form of the Greek cross.

In S. Mark's, notwithstanding more recent alterations, we have no difficulty in determining the primitive ground plan, and it is obvious that we have in it the same great principle of construction which characterizes Sta. Sophia. It is true that whereas the central dome of Sta. Sophia is 107 feet in diameter, that of S. Mark is only 41, but to make up in some sort for this, we have the four other domes of the nave transepts and choir, altogether giving a total domical surface comparable with that of Sta. Sophia.

The connecting link between Sta. Sophia and the Churches of Aquitaine, which includes the Charente district which forms the subject of this volume, is the remarkable Church of S. Front at Périgueux. Mr. Sharpe's description of this church was given orally, and he has left no MS., and for a more particular account of it recourse must be had to other sources, particularly the work of M. Verneilh, already referred to: who has described it most minutely and fortunately previous to its *restoration*, or rather rebuilding, in 1863, and to this it will be requisite to return.

Mr. Sharpe in continuation of his lecture observed that the department of La Charente, which practically coincides with the ancient Province of Angoumois, contains 500 churches, of which 432 owe their principal character to the builders of the twelfth century. In these churches the dominant feature, the Dome—which almost invariably surmounts the intersection of the arms of the Cross, was imported from the neighbouring Perigord, but it does not appear in Angoumois until the commencement of the twelfth century. This feature, however, scarcely survived till the thirteenth century, having been found unsuited to the vertical tendencies of Gothic work, and although it may be considered as an experiment which had been tried and failed, it yet produces a singular and striking effect on those who see the interior of one of these churches for the first time.

These domes were seldom visible on the outside, but were covered by the timber roofs and were used for spanning the centre of the crossing earlier than as vaulting to the nave, which in the older churches is of the barrel vault form, either semi-circular or pointed. And the earliest domes are often built upon squinches, the pendentives proper being of later introduction. When the dome was used over the central crossing it was not allowed to appear externally like a baker's oven or close kiln, but was surmounted by a central tower, square or octagon, and covered by a conical spire of remarkable character. These spires are never steep and are formed of stones so carved as to give the appearance of scales, presenting the idea of a fir-cone or pine-apple, and have thus obtained in France the appellation "*en pomme de pin.*" Of one of these especially, at *Trois Palis*, careful drawings have been taken, to which reference will be made in its proper place.

Another characteristic in these churches is the design of the West Fronts. These appear usually to have marked the completion of the work and to have received the greatest share of ornamentation. There are three primary vertical divisions, and sometimes four or even more horizontally, counting the gable.

The ground story generally shows three large arches, of which the central is the doorway. These churches, it should be observed, are almost always apteral. The second story consists frequently of an arcade of five arches, and the arches in the upper stories are more numerous, but this subordination is not invariable. All the capitals are richly adorned with figures or foliage, and across some of the fronts is carried a rich, broad frieze, continuous with the capitals of the ground story arcade.

One feature is not uncommon which gives these fronts a meaning and an interest beyond that which attaches to them as works of Art. In several of them, and usually on the left-hand side, as at Châteauneuf, Ruffec, Aubeterre and Civray, is to be seen a figure of a knight on horseback with accessories of a peculiar kind. The Abbé Michon has assigned to them their full significance, namely, that each effigy represents the feudal lord, or *seigneur*, to whom the consecration of the church is mainly due, and he finds in the figure of a man prostrate before the horse the representation of a serf and the emblem of feudal authority, and in that of a female standing before the horse, the wife of the founder.* At Chalais a half opened tomb, with female mourners in front, probably indicates that the death and burial of the founder took place before the church was finished. At S. Amand de Boixe the actual sepulchre of the founder seems to have been inserted after the completion of the West Front.

A most remarkable characteristic of the province is the extraordinary richness of the ornamentation. It is of two kinds, firstly, figures of men, animals, and birds, and nondescript compositions of all three, and secondly, of foliage only: the first kind is more or less barbaric, the latter very rich and pure. As respects the *chapiteaux historiés*, although there may be some deeper meaning in them than at first catches the eye, they more probably indicate the familiar struggles of the inhabitants in battle or in the chase than any allusions to biblical texts, &c.

Mr. Sharpe then passed in review the series of drawings on the walls which had been enlarged from sketches made during the excursion: 160 selected from 662: taken during the fourteen days, but of course requiring much more time for their enlargement in the form exhibited, and he took the opportunity of thanking publicly those who had prepared them. He then alluded to the appliances of all kinds which had been made use of in obtaining the measured sketches. Tapes and fishing rods were part of the ordinary apparatus, but whenever anything unusual was wanted ladders, ropes, and pulleys were *requisitioned* from the neighbourhood. To two of the number fell the arduous duty of measuring the domes and vaults, one taking the chief part of the climbing, the other, that of recording the measurements. It need scarcely be mentioned that a vote of thanks to Mr. Sharpe was passed by acclamation, and thus concluded this most interesting and important Architectural lecture, and one

* In Ford's Handbook of Spain describing the burial of the Cid, we find "He died in 1099, his body was brought to Cardeña, near Burgos; mounted on Babieca and placed armed on a throne with Tisona, 'the sparkling brand,' in his hand, according to legend, as Charlemagne had been with his Joyeuse."

which proved nearly the last that Mr. Sharpe addressed to a large audience, a task in which he always acquitted himself well, and never, it seemed, more so than on this occasion.

In his work* on the Byzantine Architecture of France, M. Verneilh has demonstrated the extraordinary similarity between S. Mark's and S. Front. The plans and even the dimensions are almost identical, and as respects the date there does not seem to be a difference of more than 10 or 15 years between them, S. Mark's preceding S. Front in date by about that interval.

S. Mark's was founded by Pietro Orseolo, in 977, and the works were in progress till at least 1043, when the walls are said to have been completed by Dominico Contarini, and more subsequently the mosaics by Dominico Selvo, in 1071.

Bp. Frotaire, who founded S. Front, died in 991. But S. Front, as all the great early churches, took a considerable time in building, and was not consecrated until 1047. (See M. Verneilh, p. 116.)†

The architectural arrangement in the case both of S. Mark and of S. Front is that of a central dome carried on Byzantine pendentives, and with another dome surmounting each of the four arms of the cross, and the general plan is in each case practically the Greek cross: but more exactly so in that of S. Front than of S. Mark. The four piers which carry the central dome and separate the five compartments of the plan are massive square structures; they are subdivided however into four parts by narrow arched openings. In S. Mark there are side aisles, but none in S. Front. The domes in S. Mark are hemispheres, and the arches semi-circular and somewhat stilted. The domes in S. Front are spheroidal, slightly *prolate*, that is, elongated upwards, and the arches pointed—one of the earliest instances, probably, of the use of the pointed arch in Western Europe, and strongly supporting the "Ostrogothic" theory of its introduction.

A distinction must be drawn, however, between the domes of S. Mark and S. Sophia and those of S. Front, namely, that whereas the former rest upon *true* pendentives, that is, all the four being segments of one and the same sphere, those of

* This work of M. Verneilh's is styled by Mr. Petit (Architectural Studies in France), "a most able, accurate, and interesting work."

† Mr. Thomas Inkersley's work gives a record that S. Front was burnt in 1120; p. 69, "1120, similiter incensum est monasterium sancti Frontonis civitatis Petragoricæ."

S. Front and its derivatives, with but few exceptions, depart more or less from this character, and partake somewhat of the web form usual in the French Gothic vaulting. This, however, does not discredit the Oriental origin of the feature, but shows the influence of the French stock upon which it was grafted.

The church of S. Etienne, Périgueux, followed in general style that of S. Front, but about half a century later, and in the churches of the Charente district we shall find many imitations of the domes and pendentives of S. Front. The style prevailed very widely in Aquitaine during the twelfth century, and although for the most part confined to Perigord and Angoumois yet it threw out offshoots into more distant parts of France, particularly the Abbey of Fontevrault, in Anjou.

It is interesting to enquire into the probable cause of the prevailing Byzantine influence which led to the building of S. Front and the copies referred to. It is just possible that the descendants of the Greek settlers of Provence having been pushed westwards during the struggles which marked the expiring Empire of Rome, and the inroads of the Goths, Huns, and Vandals, may have taken root in Aquitaine, and favoured the introduction of a style coming from an ancestral source.* This, however, is but a surmise. At any rate it is clear that there was a colony of Venetians at Limoges towards the end of the tenth century. M. Verneilh has dwelt at some length on this subject, and in addition to much documentary evidence points out the names of places at Limoges, recalling the name of Venice, which either exist or existed recently ; and as Limoges is only about 50 miles distant from Périgueux, the connection between the builders of S. Mark and those of the almost parallel church of S. Front is at least made out very plausibly, and M. Verneilh does not demand more than a strong probability; but he also very properly observes, it is not necessary to prove that S. Front is a copy of S. Mark, but the two churches must at least have had a common source, and if S. Front be not the daughter yet she is the sister. It is moreover, an historical fact that the Dukes of Perigord gave great encouragement to the Crusades, and may thus have been led to introduce Oriental art into the province.†

* Mr. Fergusson, in his Handbook of Architecture, under the head of Aquitania, finds in these dome-roofed churches the indication of the presence of an Eastern people, and claims the termination in *ac* of so many of the names as eastern also. The Abbé Michon, however, sees in this final syllable only an ordinary Celtic suffix common in Brittany, and indeed wherever the Celtic language dominates.

† Consult Le Pere L'Abbe.

M. Verneilh points out that it is only S. Front which shows the complete Eastern type, with five cupolas ranged on the principle of the Greek cross. The other nearest approaches to it are S. Etienne in Périgueux, S. Jean de Colle, Saint Avit, Cahors, in which two or three domes are ranged in file, Souillac, Solignac, Angoulême, and Cognac, but he finds them all, especially the two latter, very much mixed with Romanesque, to which influence the churches of Angoumois owe their exuberant sculptural decorations, and he considers that the embellishment of S. Front was mainly pictorial, but that this school of art did not extend beyond Périgueux.

M. Verneilh notices that in Perigord and Angoumois there are many churches having cupolas springing from octagonal pendentives clearly of Romanesque origin, and in some both these and others of the Byzantine type are found; this combination occurred in several of the Charente churches visited during the excursion, and will be found to be illustrated in this work. But the most complete and the closest derivatives of S. Front are in Perigord, namely S. Etienne in Périgueux, Souillac, Solignac, and S. Jean de Colle, and at Cahors, just outside its borders, to the south-east. Moreover, Mr. Petit has pointed out the identity of character in a design for a building, which although it is in a different style, and has been executed only in model, is yet so well known that it may be quoted as having an architectural existence, namely, the first design prepared by Sir Christopher Wren for S. Paul's Cathedral, and which he always considered preferable to that of the church actually built. Of this Mr. Petit, "Architectural Studies in France, p. 78," says "He (Sir Christopher Wren), may not have known S. Front, but he must have known its model, S. Mark, when he conceived a design which had it been carried out would have given his cathedral the finest interior in the world."

M. Verneilh attributes the general adoption of the domical vaults in Perigord and Angoumois to the statical advantage they offered over the barrel vaults of the earlier Romanesque architecture, of which the thrust had frequently overthrown the side walls, a state of things of which several examples were seen during the excursion. "Without any doubt a series of cupolas offers more guarantee for solidity than the other kinds of vaulting already known. In this system the great arches which are parallel to the axis of the building press mutually against each other and finally abut at one end against the wall of the façade and on the other against the apse, and as to the great arches at right angles to the axis of the nave, they fall upon great piers of which the huge mass gives great lateral force of resistance, so that the side walls are nearly preserved from all thrust whatever. And when this advantage was once

discovered it would not have been surprising if it had penetrated even beyond the Loire had it not happened that in the twelfth century, in the north of France, another system had been adopted quite as solid and much more elegant, namely, the method of vaulting with ribs and buttresses." (Verneilh, p. 162.)

It is easy to make an accurate comparison of the pressures exerted by the domed vaults derived from the East with the pressures in the other forms referred to by M. Verneilh, if we confine ourselves to the simplest forms of each—namely, the cases (1) of the barrel vault, (2) of the domical vault in which the pendentives and dome are parts of one and the same sphere, of which there are instances, as at Fléac, and (3) the quadripartite Romanesque vault, with semi-circular cross springers: and on the assumption that in the three cases the compartments are square and equal to each other and ribless. It admits of easy geometrical proof* that the surfaces in the case of the barrel and domical vaults would be exactly equal. But though the vertical weight (assuming identity in thickness and material), would therefore be the same in each case, the lateral thrust is very different. The horizontal pressure of the barrel vault pushes directly against the side walls, however much they may be weakened by arches or windows: the domical vault presses outwards in the direction of the diagonals of the square, and part is therefore counteracted by the thrust of the contiguous compartments, or by the end walls, and the remainder admits of being provided for by special buttresses or piers. Moreover, the centre of gravity is at a greater height above the springing, and the pressure is therefore in itself more vertical. The egg-shaped figure of the dome is also much stiffer than that of the barrel vault, more self coherent, and may therefore be built of much thinner masonry. If compared with the compartment covered with the quadripartite vault, the domical surface would be the heaviest in the proportion of 3.1416 to 2.2832, or about 11 to 8, but the advantage of the higher centre of gravity, and of the egg-shaped stiffness of figure, would still remain in favour of the domical surface. When the dome, as in the majority of instances in France, is formed of a smaller sphere than that which belongs to the pendentives, the surface is a little in excess of the barrel vault, but the other advantages are not in the least diminished.

In the year 1853 Professor Donaldson brought the subject of the Gallo-Byzantine churches in and near Périgueux before the Royal Institute of British Architects, in a paper of which the following are extracts, somewhat condensed.

* That is to say, it is quite an elementary problem in the integral calculus.

"The church of S. Mark at Venice was built on the Greek type at the latter end of the tenth century. The arms of the cross were quite equal. The central dome rose from four large piers, and there were four other domes at equal distance from the central one. That over the western entrance was as large as the central one, but the other three were smaller.

"Some years ago I was applied to to superintend the translation of the work called 'Monumens Anciens et Modernes.' Among the subjects was the church of S. Front at Périgueux; I was struck with its resemblance to the churches of Greece, and feeling much interested in it, had the drawings made of it, which are exhibited.

"A recent work by M. Felix de Verneilh, on Byzantine Architecture in France, treated not only of the church of S. Front, but showed that there were also a great number of churches in the south-west of France of the same character.

"Byzantine Architecture is the architecture of the ancient Greek Empire. The Byzantine churches are those of a date later than Justinian, which were built wherever the power of the Greek Emperors extended. Such were S. Vitale at Ravenna and S. Mark at Venice, and even the more recent churches of Russia.

"That which these edifices have in common among them, and peculiar to themselves, as distinguished from other Christian buildings, is above all the cupola. The cupola is not in these an accident, a simple modification of the vault, as in the base of towers and intersection of the naves in the churches of the west, but is constantly and systematically employed.

"There exist in the heart of the central provinces of France such edifices as the above. Without root in that country, isolated in the national taste, they appear, in spite of their rudeness and simplicity, to reveal clearly and incontestably an Eastern origin.

"Already a learned architect, M. Albert Lenoir, had remarked the eminently Byzantine physiognomy of the churches of Cahors and Souillac and he placed in the same rank S. Etienne of Périgueux, which he knew only by a bad engraving, but by patient research during six years M. Felix de Verneilh proved the existence of more than forty monuments all of the same family: but the oldest, the largest, the most complete, and the most curious of all is the ancient abbey of S. Front. This church by the Greek cross of its plan, by its paved terraces, by its five cupolas, entirely disengaged from the primitive roof, finally, by the purity of its style, proclaimed its relationship with the religious edifices of the East remarkably close and direct. He proceeded to compare it

with the chief examples of the latter, and found, to his great astonishment, that there was one, the celebrated Basilica of S. Mark at Venice, the plan, the form, and almost the dimensions of which it reproduces.

"To explain how this Eastern element developed itself is to treat of Byzantine Architecture in France; and all buildings with cupolas actually existing in that country were built in the neighbourhood of, and in imitation of, S. Front; none, unless it be Fontevrault, are found beyond the limits of old Aquitaine; none are found to the south of the Garonne. It is in the centre, and the west in the dioceses of Périgueux, Angoulême, Cahors, and Saintes, that almost all are concentrated. Churches are not necessarily Byzantine because they possess cupolas, the distinction is in the form of the pendentive. No cupolas with pendentives of a spherical form need further investigation. In Perigord and Angoumois they decidedly form a distinct series.

"From the striking resemblance of S. Front to S. Mark, M. Verneilh supposed that S. Front was designed by a Venetian rather than a Greek artist, and this led Mr. Donaldson to advert to a singular circumstance in the history of commerce in France, on which it has been already stated M. Verneilh had enlarged, namely, the settlement of a colony of Greeks and Venetians at Limoges in the immediate vicinity of Périgueux and the other towns containing the buildings which have been referred to. The Venetians probably adopted this mode of colonization for the extension of their commerce on account of the dangers of navigation beyond the straits of Gibraltar, arising probably from the Moorish pirates and Norman enemies, and certainly Venetian influence was greatly extended by the establishment of the colony referred to. Although he had described the churches in question as Gallo-Byzantine, their peculiar elements were only indirectly derived from Byzantium, through the medium of Venice, which was then the great citadel of Art."

From these general remarks on the introduction of the Byzantine characteristics into southern France we must proceed to the actual district visited by the Excursion under Mr. Sharpe's guidance in 1875.

The date of the church of S. Pierre, or cathedral of Angoulême, is an important starting point in the history of the Charente churches.

Bishop Gerard, of Blaye, is recorded to have built this cathedral, *a primo lapide*, and to have laid the foundations in 1109, and at his death in 1136 the edifice is said to have been completed.

Mr. Petit however, agreeing in this with the Abbé Michon (Statistique Monumentale de la Charente), considers the western bay of the nave earlier than Bishop Gerard's work. In this opinion Mr. Sharpe did not concur. It seemed to him not greatly to precede in date the bays to the eastward of it. Both Mr. Inkersley and Mr. Petit, in opposition to M. Michon, consider the west front subsequent to the western bay of the nave and decidedly of the Transitional period.

Mr. Inkersley, p. 166, says, "The west front presents a very remarkable example of that profuse employment of statuary as a means of external decoration which constitutes a prominent feature of the Transitional period."

M. Michon, p. 291, refuses to admit that the Byzantine style affected the Charente buildings in general. "The first dome of the Angoulême nave was copied from Périgueux, the rest were adopted from approval of the solidity of the structure." The ornamentation is entirely Romanesque and is indentical with that of buildings which have no cupolas. This agrees with the opinion of M. Verneilh, who remarks that the sculpture at S. Front is of a very bald character, and moreover that it does not exhibit the same Byzantine type that prevails in the Architecture.

The church next in importance to Angoulême Cathedral in the district in which the Excursion extended, and which exhibits Byzantine features, is that of S. Liguaire de Cognac, which seems to have been rebuilt about the end of the twelfth century, following both in size and in style the cathedral of Angoulême very closely, but it has suffered very much from the hand of time, and although the original forms can to a great extent be recovered, this church does not offer so much to the architectural student as several others of smaller scale.

CHAPTER II.

The Sixth Excursion of the Architectural Association.

ON the 28th of August, 1875, those members who had undertaken to meet Mr. Sharpe at Angoulême arrived there, headed by the President of the Association, who came, accompanied by the Secretaries—a most important factor in the success of the Expedition. There were also present two or three others, who, although not members of the Society, had enjoyed the advantage of Mr. Sharpe's leadership on several previous excursions, and looked forward with much enthusiasm to this. The numbers altogether amounted to 27. They found a convenient rendezvous in the Hôtel de France, and the city itself, besides its architectural objects, was a continual interest to them, on account of its splendid situation, commanding from its lofty ramparts—part of which were within the grounds of the hotel—a view over the vale of the Charente to a great distance.

Mr. Sharpe had already been there some days, and had been busy in making preparations for carrying out the programme, which was done almost to the letter. Sunday, the 29th, was enjoyed as a day of rest after the journey, and in visiting the cathedral, where the members were most courteously accompanied by M. Varin, the Resident Architect, who had been engaged under M. Abadie in the *restoration;* almost amounting to rebuilding the greater part of the structure.* In the evening Mr. Sharpe arranged the general plan to be followed during the excursion, and assigned to the principal working members of the party the particular objects to which they should pay chief attention. Early on Monday, August 30th, the party started in two carriages of the diligence type; Mr. Sharpe, however, occasionally preceding in a light gig, or curricle, which enabled him to examine some of the buildings by himself before the arrival of the rest of the party. The points visited this day and the order in which they were reached, were as follows, viz.

The churches of *Fléac*, *Linars*, *Trois Palis*, *Nersac*, and the octagonal chapel of *S. Michel d'Entraigues.*

Aug. 31. Starting again from Angoulême the objects were the Abbey of *La Couronne* and the churches of *La Palud*, *Roulet*, *S. Estephe* and *Mouthiers.*

Sep. 1. Leaving Angoulême by train we rejoined our carriages, which had been left at the last place visited—an arrangement more than once resorted to—and after a second examination of the extremely interesting church, namely, that of Mouthiers, proceeded to *Plassac*, *Mainfonds*, *Champagne*, and *Blanzac.*

* M. Verneilh had pleaded ably and strongly against this restoration, but in vain.

Sep. 2. Starting from Angoulême we reached *Puyperoux*, a church occupying an isolated site, and partially in ruins, and then proceeded to *Montmoreau*, where the church had been recently restored, and from thence to *Chalais*. There is a Château at Montmoreau and also at Chalais, the latter belonging to Prince Talleyrand.

During this and the subsequent days of the excursion we were accompanied by M. Fellot, a photographer, of Poitiers, by whom, under Mr Sharpe's direction, a number of photographs were taken of the principal objects visited, a valuable addition to the completeness of our investigation. The party slept at Chalais, billeted off amongst various small inns and lodgings.

Sep. 3. The excursion of this day began by an early start on foot to *S. Quentin*, and thence, rejoining our equipage, we passed through a beautiful country diversified with walnut trees and vines (the produce of the walnut trees being used for making oil, the vines for brandy), to *Aubeterre*. At Aubeterre, besides the church, there is a fine Château of the fifteenth century, and, at the bottom of the rock on which it is built, is a remarkable cave chapel of great size, called the church of S. Jean, excavated in the soft sandstone rock; the principal chamber being upwards of 40 feet high with an aisle separated by two immense octagonal pillars left to support the roof, which has been excavated in the form of a barrel vault, with intersecting groins. In an apse at the extremity of this chamber is a large Renaissance tomb, also rock cut. The Expedition again returned to Chalais for the night.

Sept. 4. Again we passed through a very agreeably diversified country and visited in order:

Passirac Church, *Chillac* Church and Château, *Berneuil*, *Coudéon*, and *Barbezieux* Churches. We dined at Barbezieux and returned to Angoulême.

Sunday, Sept. 5, was to most of us a day of rest, but some revisited the Abbey of La Couronne, and on returning discovered a remarkably fine Château, named *L'Oiselerie*, which is said to have been used by Francis I. as a *rendezvous de chasse*, and dates from the fifteenth century, but a good deal of it is Renaissance.

It contained many picturesque points, and more especially an old-fashioned and neglected garden, left much in its original condition. In the great orchard at the back was the *columbarium* of the fifteenth century. A fine terrace, with a stream of water parallel to it forming a moat, retained by walls, ran in front of the principal apartments. The garden contained the original arrangement of the beds, with a fountain, enclosed by a low wall, with stone seats and shady trees round it; there was also a small aviary and stone washing tanks, and a long stew pond enclosed with walls. The grand entrance was formed by a somewhat fantastic design of a castellated character, but of Late Renaissance date, with mimic battlements and machicolations

curiously contrasted with those of a fifteenth century tower close by, which had the real proportions and solidity required in warfare.

Sept. 6. The places visited this day were two churches, *Châteauneuf* and *Bassac*, after which we returned to Angoulême.

Sept. 7. After a photographic group had been taken, by M. Fellot, of the members of the excursion, we visited the Bishop of Angoulême, who received us in an extremely courteous, but dignified manner. The opportunity was not lost in endeavouring to enlist his sympathies in favour of conservative restoration of churches. We had been indebted to a letter of recommendation to the different clergy of the diocese, which Mr. Sharpe had had the forethought to obtain from the bishop, for much civility everywhere, and on one occasion especially, namely, at Blanzac, it had saved us from troublesome interruption on the part of an over-officious gendarme, and we were very glad to have this opportunity of thanking the bishop for his kindness.

The places visited this day were two churches, namely, *Bourg Charente* and *Gensac*, and we arrived in the evening at *Cognac*, where we took up our quarters for the night.

After dinner we were invited to a soirée at the house of M. Robin, one of the leading merchants of the place, an invitation to which we gladly responded, and it proved a very agreeable and interesting reception.

Sept. 8. Wednesday. Starting from Cognac we passed the château of *Gard L'Epee*, and came to the ruins of the Cistercian Abbey of *Châtres*, situated at the bottom of a hill, as is usual with establishments of that order. A considerable portion of the day was allowed at Châtres by the programme, after which we returned to Angoulême by rail.

In the evening we were visited at our hotel by M. Abadie, and a lively but amicable discussion ensued between him and Mr. Sharpe on the subject of destructive restoration, especially with reference to what had been done at S. Front by M. Abadie.

Sept. 9. After a four o'clock breakfast the party started and visited these churches, namely, *Plaizac*, *Rouillac*, *Gourville*, and *Lanville*, and then returned to Angoulême.

The chief part of the time was devoted to *Lanville*. The main interest of the church at Rouillac was confined to the exterior, and there for the first and only time our operations were partly interrupted by a shower of rain.

Friday, Sept. 10. Starting from Angoulême, and merely glancing at *Ventouse* and another church which did not offer much interest, we came to *Cellefrouin*, where is a fine Romanesque church, and in the cemetery a pillar called *Lanterne des Morts*. From thence through very pretty country to *La Rochefoucauld*, where is a fine

Renaissance Château and a small but interesting church, *S. Florent*, and thence back to Angoulême, where we met together for dinner for the last time, and discussed the results of the expedition with which our leader appeared to be very greatly satisfied. It is, however, worthy of remark that on this occasion Mr. Sharpe told us that he should not be able to conduct an expedition in the following year, thinking, no doubt, of his own proposal to visit Italy.

Saturday, Sept. 11. There still remained on the programme the highly important church of *S. Amand de Boixe*, to which we proceeded, and after its examination the members of the excursion separated, the majority returning to Paris, but Mr. Sharpe and a few others returned for a short time to Angoulême, and the next day Mr. Sharpe and the diminished party visited the Château L'Oiselerie already mentioned.

Thus ended this expedition, which will be remembered by all who took part in it. It seemed to us then to be very happily timed, as we had been able to anticipate the restorations which were imminent in many of the buildings, but it was also indeed happily timed in another respect, viz., that it was the only opportunity which the members of the Association could have had of enjoying the advantage of Mr. Sharpe's guidance over this peculiarly interesting district.

It would not be right to conclude this part of the subject without recording that during the transit from one place to another, as well as in the evenings after the work of the day was over, the utmost genial harmony and good fellowship prevailed throughout the whole party, which Mr. Sharpe, whilst he set the example of untiring energy in work, was amongst the foremost to promote, and showed the happiest knack in seizing fit occasions for, good-humoured merriment.

Nor would it be right to omit to record the courtesy with which we were received invariably by the clergy and the educated classes. Our proceedings could not fail to elicit a good deal of curiosity amongst the inhabitants generally of the towns and villages, but this always took a good-humoured direction, although it might sometimes be a little inconvenient.

The greater number of the places mentioned in the above sketch of each day's proceedings will come again under review in the description of the plates, but of a few which have not been illustrated a short verbal description seems desirable.

At *La Couronne*, visited on the second day, are the ruins of a very fine Abbey which are not of the Périgueux type, but of the more usual Angiovine Transitional. The foundation was in 1171, the completion in 1201. All the arches of construction are pointed, all of decoration semi-circular. The nave is gone, but the walls of the choir and transept and its chapels remain, all nobly arcaded. The three aisles appear to have been all of the same height. Some of the capitals so much resemble the Classical Composite as to suggest at first sight Renaissance work, but when carefully studied it is evident that what Renaissance there may be is of the twelfth century. Throughout it is essentially Romanesque, and not Gothic, the ornament is full of intertwined creatures, and there is the same six-lobed dog-tooth which is found in the neighbouring church of La Palud. It is most tantalizing to think that this fine church escaped the Revolution uninjured but has been destroyed, since 1808, for the sake of its material.

Mainfonds (*a magno fonte*), visited on the third day, has the plan of a Greek cross with barrel vaults over nave, transepts, and choir; but with a central dome on pendentives, with slightly pointed arches and tall piers. The transepts originally had apsidal chapels towards the east. The exterior and interior are plain, the lower story of tower circular, the upper square, but of later date.

Passirac, a church formerly connected with a Priory, has a nave of four bays, with a pointed barrel vault and with semi-circular wall-arches both to the internal and the external walls. It has transepts and a choir, prettily arcaded and richly carved. The octagonal central dome rests on arches almost imperceptibly pointed, and small squinches. The west front has no arcades, but a doorway only; but there was a second door on the south side, with a second story of three arcades. The entire church is Transitional.

Chillac was a church of minor interest, the interior was ruinous. The barrel vault of the nave had been too heavy for the walls, and the cupola of the crossing was cracked, but the west front was of good character, with a second story of seven arcades divided from the ground story by a fine corbel table. Near the church was a picturesque Château, which contained a very splendid chimney-piece of the Early Renaissance.

Coudéon retains a good but decayed west doorway, with the details very similar in character to the work at Aubeterre and Chalais, and evidently proceeding from the same school. The exterior of the nave was remarkable for the enormous development of the buttresses, some of them twelve feet wide and with twenty feet projection, which, in a church of very moderate size and height, presented a very strange appearance. These large buttresses in this and several other churches had been added at a period subsequent to their first erection to counteract the great thrust of the barrel vaults.

Barbezieux exhibited buttresses of a size even more extraordinary than Coudéon. The church itself has been much altered, and the choir is gone, but the nave retains

some of the original design, which is very fine and of an uncommon character in this district, more resembling the Abbey of La Couronne than any other example we met with. It appears to be Transitional, but has no Byzantine features. It consists of three aisles, which are all of the same height. The piers are clustered, and consist of eight large and lofty shafts, having tall capitals of Corinthian character, placed diagonally as well as cardinally. They evidently carried ribs and arches springing in eight directions.

Bassac. This church which is of Transitional Architecture, but very late in the style, is apteral, and has no transept nor any distinctive feature to divide the nave from the chancel. The whole consists of four bays covered with quadripartite vaults, carried by clusters of seven vaulting shafts. The fashion of the district shows itself in the general character of the west front, and in the tower and spire on the north side, which stands against the third compartment, reckoning from the west. It is supported on piers of its own, which are lofty and have pointed arches of two square orders carrying internally a cupola pierced with a large circular opening. Externally the tower has four stages, of which the lower two are of the original building of the twelfth or very early thirteenth century. All are variously areaded, the lower two with round arches, the upper two with pointed. Each stage is set back within the one below it. The tower has pyramidal pinnacles at the angles, and a conical spire of the usual pine-apple scale character. The vertical lines of the newer part of the tower have been carried up in a somewhat haphazard manner, but the proportions have been well studied, and the general effect is good, and with the exception of the spireless tower of Angoulême Cathedral, this is by far the most important in the district. The west front, of which the detail is Gothic, is yet designed on the principles of the triple division, etc., but the carvings exhibit only foliage. Mention should be made of the fortified turrets, or "quoins d'avantage," which occupy the north and south angles at the summit of the west front, which were built in the fifteenth century to render the church a defensible stronghold during the wars with England. These turrets have their own supports and proper shaped buttresses, carried up from the very base, and which materially improve the composition of the west front by strengthening its angles. Many of the churches in the neighbourhood have some fortified portions added during the wars of religion in the sixteenth century, but added without the slightest reference to the architecture of the buildings.

The church of Bassac is surrounded by remains of the cloister and other buildings of the monastery to which it formerly belonged.

Plaizac has a good simple doorway of four orders, and also a very handsome corbelled cornice externally on the south side, and a dome surmounted by a small tower.

CHAPTER III.

Description of the Plates.

See the frontispiece, plate 1, *the ground plan, plate* 9, *and Sections, plates* 10 *and* 11.

Angoulême Cathedral.

THE date of the nave of S. Pierre of Angoulême has already been discussed, and following Mr. Sharpe, we see no reason to attribute to it so high an antiquity as do some of the French antiquarians, who assign it to the beginning of the eleventh century; and there seems to be little reason why we should not implicitly receive the record that the cathedral which we now see was commenced *a primo lapide* by Gerard de Blaye about 1130 A.D.

The plan, pl. 9, shows that it is a large apteral cross church, extremely simple and massive, and with towers at the extremities of the transept, as our own cathedral of Exeter. The façade can scarcely be earlier than the very end of the twelfth century. The cupola which covers the crossing is very peculiar in its shape, being on plan rather a square with the corners rounded off than circular. All the cupolas rest on pendentives' but in this cupola they are much modified from the true Byzantine type. The cupola itself rests on a drum pierced with windows, an unusual form in this district. It was thus described by Mr. Petit, who saw it before its restoration: "The central octagon is very plain. The diagonal sides are narrower than the cardinal, the windows in the former, throwing light into the dome, are original; the latter were pierced at the time of the restoration of the church after its injuries by the Protestants." The short bays of the transept, which occur between the crossing and the towers, are richly carved with foliage of great purity. The capitals in these compartments also are quite genuine, but for the most part the carvings have been much restored, very skilfully, no doubt, but to a degree almost amounting to the obliteration of the evidence of what they originally were.

The western facade differs in character from the severe simplicity of the interior, and from the external architecture of the transepts, and fails to convey an impression of power, although it does of elegance. Its want of dignity arises from the endeavour to compress too much into the restricted width which the apteral arrangement affords. The subdivisions also differ from the ordinary Angoumois type, in which the facade is divided primarily into three parts, but here it is divided into five, and this is also

unfavourable to breadth of effect. The upper story, including the gable and the two turrets, is entirely new, the work of M. Abadie, but below the general frieze (so to call the band of roses surmounted, firstly, by a plain course, and then by a moulding carved into small billets or chequers) a considerable portion of old work remains; all, however, has been subjected to a very free restoration. The principal sculptured groups are entirely new, but of those representing S. Martin of Tours on the right and S. George on the left there may have been sufficient traces to identify the subjects. At least both M. Verneilh and the Abbé Michon agreed as to these two subjects, but not as to their relative places (Verneilh, p. 235). Among the upper figures and ornaments, however, there is a good deal left of the original. Various details of the carving are given in pl. 41, which shows some of the friezes of the West Front, and in plates 50 and 55. Before dismissing the plan, the great internal development of the piers should be noticed, which are, practically, buttresses, with greater internal than external projection. They impart an impression of solidity to the interior of the church, which is very striking.

Previous to the restoration by M. Abadie, the central dome was much lower, and the greater part of it was hidden externally by the walls of the octagon. The sections, plates 10 and 11, show it in its present state.

Turning now to the general sheet of plans, it may be noticed, firstly, that, for the sake of comparison, they may be considered as drawn to the same scale, any minute differences in this respect having arisen through the reduction by photography; and secondly, that the scale to which the plan of Angoulême Cathedral is drawn, pl. 9, is somewhat larger, but not very greatly so, and the area of that building exceeds that of the largest of the churches shown in pl. 2, namely, Lanville, in the proportion of more than three to one.

Cellefrouin.

After the Cathedral, Cellefrouin, called from *cellam Sancti Frontini*, takes the precedence as probably the oldest example. This church, which consists of choir, transept, and aisled nave, is entirely Romanesque, and is interesting as showing what was the stock upon which the Byzantine element, derived from Périgueux, was grafted. The section, pl. 3, and the detail plates (13, 45, 57), together with the perspective of the interior, pl. 12, will show that it

is a fine masculine specimen of rather early Romanesque. The crossing has a domical vault, but very far from being spherical, as it springs from slightly cut-off corners supported by squinches. The rest of the vaults are barrel-shaped. Those of the aisles, which are remarkably narrow and lofty, are stilted so that their crowns are level with the nave vault. The pier arches have two square orders. The enormous size of the capitals [the bases are covered owing to the floor having been raised on account of damp] and the massiveness of the piers are the most striking features. The finest architecture is that of the choir, nearly of the same date as the nave, that is, about 1050. The cornice is supported directly by tall shafts and corbels without the intervention of an arcade. This description applies also to the small apses of the transept. In the West Front the shafts which mark the main divisions terminate in small conical caps, and lofty plain arcades without angle shafts reach as high as the springing of the gable. Judging from Mr. Petit's representation of Courcome, p. 108, there must be much resemblance between these two churches, both inside and out.

In the cemetery situated on an eminence overlooking the church and village is a finely-preserved specimen, dating from the twelfth century, of a "*Lanterne des Morts*," pl. 14, namely, a pillar of eight attached shafts raised on a pedestal with plain capitals, and surmounted with a conical spire "*à pomme de pin.*" There is a well-preserved specimen of a similar curious mediæval relic at Ciron, in the department of Indre. (See *Viollet le Duc*, vol. vi.)

La Rochefoucauld.

In connection with the church of Cellefrouin, should be mentioned that of S. Florent, at La Rochefoucauld, described below, and not far distant, which is also distinctly Early Romanesque. The influence of S. Front, Périgueux, as Mr. Sharpe was very particular to point out, had not at that period extended to Angoumois.

Roulet.

Of the church of Roulet, a section is given in pl. 4, and the West Front in pl. 15, and an interior perspective looking towards the west door in pl. 16, and a view of the pendentive of one of the domes, pl. 17; also, some of the details, pl. 58. Of this church, called by the Abbé Michon one of the most elegant of those which have a series of domes, Mr. Petit has given a careful description, which is the more valuable as since he saw it the church has undergone restoration. He considered the dome of the crossing, which is elliptical on plan, older than those of the nave, which have Byzantine pendentives, and to the latter he assigns as their date the very end of the twelfth century. "The piers present a cluster of five engaged

shafts and columns, both the longitudinal arches against the wall as well as the transverse arches having two square orders, both are pointed." This grouping of shafts has a remarkably good effect, and the dog-tooth moulding, which marks the springing of the domes, is a very good feature. M. Verneilh calls attention to the solidity resulting from the domical structure, that the buttresses have very small projection, but, nevertheless, the walls are perfectly upright. He admires, also, the bases with their foliated corners. The tower had been restored and the spire rebuilt in 1875 by M. Abadie, but it seems to have had substantially the same features when Mr. Petit saw and described it. "The tower is square, with fine Romanesque belfry windows (two double ones on each face), and a conical spire with the fir-apple ornament. The parapet, if original, has a very peculiar style of ornament, namely, a sort of bead or torus set vertically." We shall find further on, at Trois Palis, a genuine tower parapet answering to this description. (See plates 20 and 21.) The tops of the domes externally are worked to an even face, as though they had been intended to be seen externally, as seems to have been the case at S. Front: usually in Angoumois they are rough. The West Front, shown on pl. 15, although not rich, is very handsome and well designed. The three tall arches combining the two arcaded stories are very artistic. Neither this front nor the interior seem to have suffered at all severely from the hands of the restorer.

Mouthiers.

Mouthiers, one of the most interesting monuments we saw, was entirely unrestored. The plan of this church is given in pl. 2, the section in pl. 5, the perspective interior in pl. 18, and details of six of the capitals in plates 19 and 58. Over the crossing is a very perfect dome slightly elliptical on plan. The arches have two orders and are as usual somewhat pointed; in some instances they are very decidedly so, here very slightly. This form of arch necessarily introduces a modification upon the true Byzantine pendentive, which requires for its simplicity of form semicircular arches. The proof depends upon this. Every plain section of a sphere is a circle. A semicircle may therefore make a plain section with a hemisphere, but any other shape will *wind*, i.e., make a curve or curves of double curvature, but by reference to the perspective it may be seen how the irregularity is got over. The extrados of the second order of the arch is made so much less pointed than the intrados as practically to fit the nearly spherical surface of the pendentive. The breadth or space between the intrados and extrados varies a good deal, being much less at the top than at the bottom of the arch and between these two lines—one being that of the extrados lying on the pendentive sphere and the other being the intrados forming the arris of the second order of the arch—the adjustment is made by the face being worked into a

concave surface, the successful treatment of which was doubtless the result of experience, and probably if the pendentives themselves were very accurately measured it would be found that they were frequently somewhat *dished* out of the true spherical form to assist in the adjustment—but they generally satisfy the eye. Immediately above the horizontal band or cornice above the pendentives from which the dome starts, and at the cardinal points, are four small square-headed openings pierced through the dome. These occurred also at Angoulême, and indeed generally. It is difficult to explain for what they could have been intended unless for a temporary purpose, such as for placing the timbers used for centering the dome. The vaults of the church are barrel-shaped, ribbed in the nave and plain elsewhere, all slightly pointed. The vault of the nave has required the addition of large buttresses, and also, as the Abbé Michon has pointed out, the walls have received a complete casing of Gothic architecture, doubling their original thickness, which would otherwise have been too feeble for the great weight of the vault.

The plan of the East End should be remarked in connection with that of the church of Puyperoux also given on the plate. In the latter it will be noticed that evidently an inconvenience as respects ritual had been discovered in these apteral churches, which in that example had been remedied in a somewhat rude manner by forming pierced passages behind each of the angles of the crossing. Those at Puyperoux, it is evident, were afterthoughts; but here at Mouthiers a communication was formed at the south-east angle contemporaneously with the construction of the south transept, turning it into a very effective architectural feature, and with evident intention of treating the north-east angle in the same manner. The use of these passages, giving the clergy and their attendants access to the choir, independently of the central approach, will be evident at once. At the extremity of this passage is a stone altar. The capitals of the nave, some of which are shown on plate 10, are among the most curious examples of intertwined imaginary animals and foliage which we met with during the Excursion. There appeared to be much fondness for figures of men with one head and two bodies. The Abbé Michon says:—"Les chapitaux des colonnes méritent d'être étudiés, ils sont d'une grand barbarie." The exterior of the church is good, especially the East End. The tower is of comparatively late architecture, and of irregular shape. The church for the most part is of the late Romanesque or early Transitional period, all the arches of construction are pointed, whilst those of decoration are semicircular. The apse has an exterior arcade corresponding to the inner.

Trois Palis.

The small church of Trois Palis, which was found perfectly untouched by the hand of the restorer—indeed, it is almost disused as a place of worship—is illustrated in plates 20, 21, 22, giving respectively the elevation and section of the central tower, a view of the belfry story of the same, more at large, and a perspective view of the church from the south-west. Some details are given in plate 23, and there is a plan of the compartment under the tower in plate 2. This plan is remarkable as showing the germ of a transeptal arrangement, giving a great deal of character to a small village church. Mr. Sharpe was inclined to think that the church originally was a small cross church, and that the transepts had been cut off and the nave widened subsequently. The arches under the tower are semi-circular, of two orders, and very massive, with true pendentives and a small dome. The tower, which is well preserved, is one of the most perfect in the district, having the usual conical spire, with the fir-apple scales. The angle pinnacles remain, but the top finial has perished. The cornice of the upper story—which resembles that at Roulet—consists of an invected band or row of vertical billets slightly projecting over the face of the tower. This spire is supposed to be one of the earliest in the district. The short choir is covered with a barrel vault, and the nave of two bays was probably also thus covered originally, but the vault has fallen. The chief feature of the West Front, of late Romanesque architecture, is the Apocalyptic group in the gable, very rudely sculptured.

Plassac.

Plassac is also a very characteristic village church. The longitudinal section is given in plate 6, and plates 24 and 25 represent respectively the general view of the East End, and of the apse more at large. Some further details are given in plate 44. The triple shafts by which the bays of the apse are divided externally have fine capitals, and the corbelled cornice is very good, windows are pierced only in the alternate bays; an arrangement noticed elsewhere, for instance at Bourg Charente, and one which in this bright climate produces an excellent effect internally. The base of the tower is square, gathered by flat broaches into an octagon, which exhibits an elegant open belfry with twin arched openings in each face, surmounted by the usual conical spire which has a slight entasis. The West Front has three arches below, then five in the story above, and a third story with an arcade of three which range over the three middle arches of the story below them; the gable is plain. A huge buttress has been added at the south-west angle. This church is quite detached from other buildings, and stands on elevated ground, and up to the time of our visit had not been injured by any restoration. The nave consists of three bays, covered with a pointed barrel vault, and has a

central dome with pendentives. The apse, which is so fine a feature externally, is no less so inside. The chancel vault is like that of the nave. The wall exhibits eleven arcaded bays, of these five were originally pierced for windows. A cornice moulding of great projection is carried by bold corbels between which are square panels or metopes covered with wreathed knots of foliage, and the soffit is panelled also. The capitals, composed of imaginary creatures, combined with acanthus-like foliage, are peculiarly graceful, and seem to show that the artists had not neglected to study classical forms.

La Palud.

One of the plans upon plate 2 is that of the Church of La Palud, and the section is given on plate 7, the West Front on plate 26, and a general view of the East End on plate 27, and some details in plates 45 and 56. The church is of two periods. The four Easternmost Bays of the Nave are early. The arches of the crossing and the apse, and also the two bays of the Nave next the West Front, and the front itself are of the later Romano-Byzantine style peculiar to the district. To the earlier period belong the stout columns which carry the transverse bands under the semicircular barrel vaults of the older part of the Nave, and which have large heavy straight-sided cubical capitals with an impost moulding, and clumsy and unequal bases of three torus rolls over a splay. This portion has original semicircular-headed clerestory windows pierced into the barrel vault, and which therefore form groins of double curvature. The transepts have barrel vaults and eastern apses, and the arches of the crossing which have two square orders are very slightly pointed. All the capitals of the later period, whether in the interior or on the East Front, are ornamented with imaginary creatures mixed with foliage—"*chapiteaux historiés.*" The apse is semicircular in seven bays, and with one additional straight bay forms the eastern arm of the Cross. The cupola at the intersection, which is octagonal, rests on Romanesque squinches, and above is a very elegant octagon, well tapered from its base by means of weathered stages, and surmounted by a conical spire with slight entasis.* Each side of the belfry has a couplet of round arches on shafts, the central one bisecting the real opening. The West Front is a very simple and agreeable composition. The arches of the ground story which are well balanced in design are carried by square pilasters with good capitals. A neat arcade of seven forms a second story, above is a window well proportioned to the rest, having two square orders. The niche in the left-hand portion of the ground story evidently contained the founder's figure, and below was his monument. The church is an extremely good

* A very moderate entasis in a conical spire is apt to produce a great impression on the eye. The representations in plates 7 and 27 have, no doubt, been influenced by this consideration.

specimen of a village church, and at the time of our visit was in a thoroughly genuine condition.

Bourg Charente.

The plan of Bourg Charente will be seen, by reference to pl. 2, to consist of a nave with two domical bays, a transept, and a central dome —smaller than those of the nave—and three apses. The longitudinal section is given in pl. 8.

The pendentives of the nave cupolas grow out of the transverse and wall arches in the manner explained in the description of the dome of Mouthiers, but the cupola of the crossing is not so regular. The extrados of the arch stones is not curved carefully to meet the pendentives and the lower courses of the latter intersect them in straight lines, more like squinches than proper pendentives, which should be regularly curved from the bottom. The cornice or string of the dome also is by no means circular on plan, and the points of the lateral arches fall three courses below it, whilst those of the east and west arches touch it. The West Front, pl. 28, is somewhat peculiar from the great preponderance of the central or doorway arch, and the delicate and highly enriched arcade of the middle story. The principal apse of this church is remarkably fine, but it has more of a Rhenish or Lombardic than of the Angoumois character. Externally the capitals of the shafts which divide the bays carry a bold cornice with four fine corbels between each capital, and each bay has an arcade of three small arches above those of the window story. These arches have two square orders shafted. There is also a range of arches of one order, shafted, below the windows. It should be remarked that all the transverse wall and crossing arches in this church spring from pilasters and not from shafts.

Lanville.

Lanville—after Angoulême, Cognac, and S. Amand de Boixe, the largest church in the district, which we visited—will be seen from pl. 2, to be remarkably simple in its general plan. On the north side are the Gothic ruins of the abbey, with which it was connected, of the order of San Geneviève, which was destroyed in the sixteenth century. The nave consists of three bays, but the vaulting is later than the walls, and is of the quadripartite Gothic form. The central dome, apse, and transepts have all the usual Angoumois character. The chancel has nine compartments, of which five occupy the semicircular apse. The window arches are rather low. The plates which illustrate Lanville are pl. 29, an elevation of the West Front, and pl. 30, giving a group

of capitals. There are also some additional details in plates 50 and 58. The arrangement of the arches of the West Front differs from the usual type [not, however, without some affinity in this respect with the fronts of Angoulême and of Roulet] on account of the great scale of the arches of the second story, which are more important than those of the ground story. It is reasonable to suppose that a very effective composition in the gable must have been intended, but this, if ever executed, has completely disappeared. The front is of the twelfth century. The details of this church are good, and in excellent preservation.

S. Estephe. S. Estephe—of which a general view is given in pl. 31—has a barrel-vaulted nave of two bays, a central dome, elliptical on plan, carried on pointed arches and squinches, and a groined choir. The exterior is very plain, except the tower, which has two stories with trefoiled-headed arches and the usual conical spire, in this case hardly earlier than the beginning of the thirteenth century.

Gensac. The church of Gensac is a very interesting one, and although it was much injured during the religious wars, great pains were taken in restoring and maintaining it. The dates of these restorations are given by M. Verneilh as extending from 1724 to 1740. Plate 8 gives a longitudinal section of this church, pl. 32 the West Front, and pl. 33 the general view of the interior looking westwards. To these is added, in pl. 34, a portion of the interior reduced from a careful camera lucida drawing made by Mr. Sharpe with the object of showing more particularly the joints of the stonework. The gable of the West Front exhibits a large cross *crossleted*, raised in relief upon the face of the wall, and there are some curious sculptures over the side arches which are represented in pl. 35. The central doorway has three square orders, and the side arches two. The hood mouldings are ornamented with the peculiar dog-tooth of the district, which has six rays instead of the four with which we are so familiar. The interior of the nave is very fine and chastely simple. There are four bays with domes and pendentives, no transept, but the easternmost bay is covered with a tower. A fine base moulding runs all along the north, south, and west walls. The choir is of much later architecture, and is wider than the nave. In the nave there is the germ of a triforium. Each bay has double semicircular wall arches, similar in this respect to Mouthiers. Above these arches is an ample cornice supported by six plain but well-shaped corbels. Above this cornice is a tall semicircular-headed clerestory window, originally shafted. The projecting cornice referred to answers the purpose of a triforium gallery, and communication is made from one

bay to another by means of a passage in the thickness of the wall behind each of the transverse arches, entered by square-headed openings from each bay near the level of the capitals. This cornice and communication is continued across the west end, the access from north to south being given by similar openings behind the western-most piers.

S. Amand de Boixe.

In pl. 7 is given the section through the central dome, and in plates 35 to 41 certain details, and in pl. 54 one of the capitals of the very noble church of S. Amand de Boixe, the gem of the whole expedition, both on account of its ample size, the extreme beauty of the proportions and of the ornamental parts, and its thoroughly genuine character. The date of the dedication, according to M. Verneilh, is 1170, and the style of the nave and transepts is that of the Romano-Byzantine architecture of Angoumois, but the arches are much more lofty than any other example we met with. The nave, which is reached after entering through the west door by descending a broad flight of a great number of steps (a feature found in other churches of the district) has five bays and a half. It is of considerable height, and covered with a pointed barrel vault. The aisles are very narrow, and nearly as high as the nave, imparting to the whole the impression of being very lofty.

The most remarkable internal feature is the cupola (see pl. 36), supported on lofty arches and two square orders ; the sub-arches having circular shafts, the others square pilasters. In most of the domes, derived from Périgueux, the cornice band which terminates the pendentives and starts the dome rests upon the extrados of the arches of the crossing. Here, however, the pendentives are carried up about three courses unbroken. Then there is a drum with a continuous arcade all round of twelve arches, which are pierced for windows, and if the tower, as its architecture seems to warrant, was coeval with the dome, the light must have been received second-hand through the large and open belfry windows. The dome itself, though circular on plan, has six ribs. The transepts were of great length ; both are ruinous, the south particularly so. The northern had two chapels with apsidal ends. Traces of the original choir remain, enough to show that it had one straight bay and a semicircular apse. The present choir of three bays with quadripartite vaulting is later.

There is a crypt under a south-eastern chapel, which retains some curious and well-preserved paintings of the fourteenth century.

The *chapiteaux historiés* (both inside the church and without) are most curiously

and gracefully carved. The external architecture is not less remarkable than that of the interior. The ground story of the West Front has the usual tripartite arrangement. The central doorway is large and well ornamented, having five orders. The left-hand side arch has the founder's tomb, which seems, however, to have been inserted after the arch and wall were built. The second story departs a good deal from the Angoulême type.

The most remarkable feature of the exterior is found on the west wall of the north transept. Here are found the three sculptured arches illustrated by the plates 37 to 39. The impost frieze is also returned along the north wall of the nave. These arches resemble much the arches of the ground story of the West Front of Angoulême Cathedral, but have—or had at the time of our visit—the advantage of being thoroughly genuine. Three figures—in two of the arches—occupy the central field or tympanum of the arch, and the sculptures which enclose them above and below seem to represent scenes from battle or the chase—carved with great delicacy and spirit; some only moderately idealised, others purely fantastic, but all very artistic. The foliage ornament is invariably well composed and cut.

The abbey was Benedictine, and is in ruins, but there are considerable remains converted into dwellings on the south side of the church, particularly the ancient refectory and two barrel-vaulted cellars of great length, and an entrance archway dating from the twelfth century; part also of the cloister remains.

Mr. Sharpe has left the following interesting notes of his visit to S. Amand de Boixe in 1873:—

"So much as is left of the eastern part of this grand conventual church of the first class, that is to say, the crossing, the central tower and the east apsidal chapels of the transept are of the rich type seen everywhere in this district, whether it be called Romanesque or Transitional. What remains is still very grand, and has the advantage of not having been restored; it is, therefore, one of the few really historical monuments left in the country. The plan originally comprised a nave with side aisles, having imperceptibly pointed pier arches and barrel vaults of similar shape to both, together with the crossing arches carrying the pendentive base of a cupola; but there this work stops, leaving a great open circular aperture marked by the cornice. Some feet back from the cornice is a circular wall arcaded in semicircular openings, carrying an upper cornice from which the cupola springs. The cupola has six converging vaulting ribs, on its surface, which terminate in the circular opening which was left as usual for the bells; but this cupola is of later work. A square tower encloses all this arrangement,

which is therefore not visible externally. The four crossing arches are not all of the same height or span; rather more space is left between the summits of the east and west arches and the cornice than at the north and south. They all spring from the level of the nave barrel vault, which, being continued, forms the abacus of these capitals. The curve of the pendentive commences at the *back* of the voussoirs, and not, as at Angoulême Cathedral, from the *arris* of the voussoirs, where all these arch stones are dressed with a splay and curved to meet the pendentive. As the first cupola is carried by the crossing arches, and therefore much above the barrel vault of the nave, the apparent height of the whole arrangement, with the second cupola, is very considerable and striking. The cupola and its ribs appear to be Gothic, the vaulting ribs being very *saillant*, and the cupola itself much *surbaissé* above a semicircle.

"Apparently the first design was carried only up to the crossing, and as perhaps funds were not forthcoming, and a certain delay probable, a solid wall seems to have been built on each side where the first nave arch should be; pierced by a tall narrow arch below the springing of the crossing arches. The barrel vault had evidently been also constructed over this portion: for the difference in the masonry of the vault is apparent, and the respond pier with its floreated capital is also on the west side of this solid masonry. The capitals of this column, and those of the pierced arch referred to, all correspond with the rich work of the eastern part, and resemble those of Angoulême Cathedral. The crossing being thus sufficiently balanced towards the west, the work may have thus remained for some time.

"The five arches of the nave show Transitional forms in the capitals of their piers, some of them resemble exactly those of La Macarine [that is, bell-shaped and plain, with the angles of the abacus *broached* into the bell]. The bases, however, appear throughout the whole church to be similar, and the lower parts may have been laid in from the first. All the capitals of the nave have this Transitional character, but the impost is different and peculiar.

"The nave has a very grand, sombre effect. The side aisles are very lofty: as lofty as those of Valence, which they much resemble. The nave capitals remind one of those of Fontenay (1139), and Pontigny. The aisles have shallow semicircular wall arches. The windows are small and narrow, and deeply recessed with little splay. They have nook shafts with hollow-necked plain capitals. You descend from the west door (which is quite on a level with the ground outside at the West Front, and where the bases are exposed) into the nave by a flight of thirteen steps. Externally the

West Front contains two stories and a low gable. It is divided vertically into three portions. The central portion contains a fine semicircular doorway of five orders, and the two side divisions have one arch each; that of the north containing what is no doubt the founder's tomb, with a large space above it which was occupied no doubt by his equestrian statue. This arch is for this reason probably wider and deeper than that on the south side. The second story has in the centre a triple arcade of which the central arch is larger than the others, and contains a window. The five orders of the doorway are all covered with sunk patterns, somewhat like but very inferior to the mechanical designs of English Transitional doorways; they evidently belong to the same school and the same epoch. Several of the shafts are wanting, but the carved work which remains is similar in character to that of the crossing and the north transept.

"On the west side of the north transept is a series of carved work of the greatest interest: it occurs in an arcade close to the ground on the west wall of the transept, and consists of a frieze or broad impost of figures and foliage, which is continued horizontally across three arches, of which the southernmost next the north aisle was apparently a doorway, and round the corner along the aisle wall up to the first pilaster buttress. This band is of the depth of the shaft capitals of these arches, and their capitals form in fact part of it. It contains a remarkable series of carved work of very excellent character and execution, considering the period to which it belongs. There is the usual mixture of allegorical animals, men, birds, and foliage. The figures of men are in all kinds of attitudes, some of which are both grand and expressive: they are generally in contest with the animals, some of which have the usual serpents' tails, and birds' heads. That part of the band, however, which is on the aisle wall represents the chase, in which horses, men with bows, stags, and greyhounds are represented. (There is said to be a similar chase in Angoulême Cathedral.*) All this work is in deep relief, and very well conceived. The attitudes of some of the figures are quite classical, and remind one of a classical frieze, others are grotesque: they are all in strong action. The three arches have a similar band of foliage and figures on their first order.

"The tympanums of the two first arches reckoning from the north have three figures each, those of the northernmost being our Saviour attended by two Apostles, and those in the southernmost of the two S. Peter and two others, all with nimbi. S. Peter holds the key in his right hand, and his name is inscribed on the stone on the

* This is so, namely, in the arcades of the ground story of the West Front, illustrated in plate 41; but it is not in so genuine a state as this at S. Amand de Boixe.

right side of his head. Above this range are three arches, containing each a figure. The choir has a six-light east window, and four-light side windows of good geometrical roll tracery.

"This work is of a very interesting and valuable character, and it is to be hoped it may never be *restored*, and its historical value destroyed, as has happened to the whole of the work in Angoulême Cathedral."

Châtres.

The fine apteral cross church at Châtres, near Cognac, with four Byzantine domes and a choir of later architecture, formerly Cistercian, but now desecrated, was naturally an object of peculiar interest to Mr. Sharpe, and indeed to the whole party. The framework of the church, which has been turned into a barn, remains almost entire, but the south transept is ruined, and the tower, if there ever was one, is gone. The east end has a square Gothic termination, with quadripartite vaulting. It is a fine example of plain Transitional work. The interior is particularly simple. There are no wall arches, and the capitals are quite plain. The windows are small, and the church must have been rather dark. The West Front is rich and the carvings are good, its ornaments however are all floral, and there are no figures of any kind. M. Verneilh, whilst praising in general the beauty of this front, finds fault with one feature, namely, the use of round and pointed arches in the same arcade. The plan is given on plate 2, and a section in plate 4, the elevation of the West Front in plate 42, and various details in plates 44, 45, and 58. In the West Front it will be observed that although the subdivision into three is preserved, in the ground story the side arches have become mere appendages, and there is no vertical division of the front. The architecture of this example is one of the latest specimens of the style, dating very nearly 1200, if not even somewhat later, and it is worth noticing that the constructive requirements of the style were by this time well understood, and the proper thickness given to the walls, which, notwithstanding the neglect of many years, still stand securely. In the interior, the joints of the voussoirs are not curved as they are at Mouthiers and generally elsewhere, but are combined with the pendentives by merely splaying them. There are very few remains of the conventual buildings connected with the church.

There are four churches at distances not far removed from each other, namely, Chalais, Aubeterre, Montmoreau, and Coudéon, all of the same Transitional period, in which the west doorways have a striking resemblance to one another, and are all of remarkable beauty, the finest being Chalais, which is carefully represented in plate 47, further details being shown in plates 45 and 54.

Chalais. A view of the West front of Chalais is given in plate 46. This Front retains only the ground story and the commencement of the second, but it is partly explained by that of Aubeterre, which greatly resembles it, and which has not been quite so much ruined. At Chalais the traces of the arcades of the second story are only just visible. The central compartment had six small arches, the sides four each. In considering the details of the doorway, comparison should be made with those of Aubeterre and Montmoreau in plates 48 and 49. Notwithstanding their similarity there are some features in favour of this example, as compared with Aubeterre, arising from the greater delicacy of the soffits of each of the orders on the one hand, and on the other from the undesirable repetition at Aubeterre of the lozenge in the second and third orders of the doorway. The plate 49, which gives the arches at Aubeterre and Montmoreau, in juxtaposition, seems sufficient to assign, *a fortiori*, the superiority of Chalais to all the others. The work at Montmoreau has been restored, but not so as to obliterate all the old work. The carvings at Aubeterre and Chalais have not been touched, but they are somewhat more weathered at Chalais * than at Aubeterre.

The north and south arches have one order each, beautifully carved, in each case the tympanum is filled with sculpture. On the left hand are three good but mutilated sitting figures; the right-hand arch has a fine group which seems to represent a half-opened tomb with female mourners outside, indicating, Mr. Sharpe thought, the death of the founder before his work was finished. At any rate, the existing church is very mean, and there are no signs of any solid or important architecture having been built or prepared for in the church to which this design forms the entrance, and it is possible that it never was built. The front alone was the founder's memorial. These sculptures are given in plate 43. The dimensions of this front are sufficient for fine effect, the situation is commanding, and if it ever was complete it must have been one of the noblest ornaments of the Province.

Aubeterre. Very much the same description—excepting that the situation does not display the front so well—applies to the twin church of Aubeterre, not more than seven miles distant. A view of the West Front is given in plate 48, and details of the doorway in plates 49 and 50. The details of the

* On our arrival at Chalais, the capitals of the central doorway appeared to be quite plain, merely *boasted* into shape, but unsculptured. Mr. Sharpe, however, suspected from their shape that they could not really be so, and on examining them minutely, found them coated with plaster, which had a weather-stained surface exactly like stone. He borrowed a mason's hammer, and with his own hands, regardless of the broiling sun, to the admiration both of his followers and of the Curé, removed the plaster coating and recovered the *chapiteaux historiés*.

ornament have been already discussed. The side arches of the ground story have each three orders, but no figures in the tympanum. The northern arch, however, has a continuous carved impost.

In the northern division of the third story are the remains of an equestrian figure the intention of which has already been discussed in chap. i., and must again occupy our attention in the description of Chateauneuf. Here nothing remains but part of the horse and the saddle, too much dilapidated to form any distinct opinion of its excellence as a work of art. Some further details of the ornament are given in pl. 41.

Of this Front has been preserved a note made by Mr. Sharpe on the occasion of his visit in preparation for the Excursion, and is dated May, 1875, at which time, it may be observed, he had not seen Chalais: "West Front of this church only left. The whole is magnificent. One hardly knows which feeling most predominates, admiration at the delicacy and wonderful minuteness and character of some of the ornamental details and satisfaction at their wonderful state of preservation, or indignation at the mutilation by violence and neglect to which it has been subjected, and regret at the large amount of ornamental detail which is lost.

"Two stories only are left, and a fragment of the third. Of these, the form only of the second remains. Of the ground story, which consists, as usual, of three large arches, sufficient is left to give a complete idea of the original design. The central arch (doorway) is on a grand scale, and carries a large quantity of very remarkable ornament. It has six orders, including the foliated order (replacing the tympanum) of the soffit. This ornamentation is chiefly of the mechanical character (*géométrique*) of the Transitional period, and as a parallel example is well worth contrasting with the similar and almost contemporaneous doorway of Selby Abbey (W. doorway), also of six orders [I am not sure that the mechanical ornamentation of Selby is not decidedly superior in effect to that of Aubeterre, but the carved work at Aubeterre is very superior]. We have amongst this work many of the same features met with elsewhere in Charente, with lozenge, star and flat eight-lobed dog-tooth and saw-tooth, both large and small."

Berneuil. The picturesque, but much altered and dilapidated, West Front of Berneuil is shown on pl. 51, and a section is given in pl. 5. The interior contains much of the original, and has a nave of four bays, with pointed barrel vault, a central dome, with pendentives and north and south transepts

with eastern chapels, and a choir of one bay with a good apse. The choir is tall, and has a fine external effect. The windows have the four-lobed dog-tooth on their hoodmoulds. The medallions between the corbels of the cornice have both heads and figures. The capitals are all plain, and those of the principal internal arches have their sides sloped, and not hollowed. The entire church is Transitional except the Gothic additions at the west end. The West Front and the north side of the nave have been reinforced by enormous buttresses, probably of the fourteenth century. The situation is extremely good.

Chateauneuf.

The church of Chateauneuf, of Transitional architecture, has been restored, which has much affected the interior. It should be remarked that this church alone, among those of the Romano-Byzantine type which we visited, has side aisles, and the arches are more sharply pointed than usual. There is a descent (part of the original construction) of seven steps from the west front into the nave. The chief interest is, however, centred in the fine West Front. A portion of the ornamentation is given in pl. 52. The ground story has the usual triple arrangement. The central doorway of three orders and the side arches of one have their capitals, imposts, and archivolts covered with carved men, animals, and foliage intertwined, not unlike the work at S. Amand de Boixe, but not quite so pure. The vertical divisions are made by pilasters in the ground story and coupled shafts above. The horizontal division is made by a cornice moulding supported by corbels remarkable for their execution and power of expression, between which are on the wall carved pateras of fourteen leaves with roses in the middle. Above this corbel table the middle compartment of the second story has a window, and the side compartments have large recessed arches, that towards the north being the widest and deepest, and under this is placed the very remarkable equestrian statue referred to in chap. i. The horse, as might be supposed, looks towards the centre of the front. In front, beneath, are the remains of a prostrate figure, and near the horse's head is a female. According to the view of the Abbé Michon, and accepted by Mr. Sharpe, the equestrian figure is the founder of the church, the female is his wife, and the prostrate figure is a serf. Both the rider and the horse have suffered mutilation, but enough remains to show that, considering the period, the group is a masterpiece of sculpture. The *pose* of the horse and the rider, which are life size, and the shape of his flowing mantle, treated as a relief upon the wall at the back, show that this figure was a real work of genius, and has much affinity with the Greek sculptures, especially of the earlier period. A representation of this figure is given in pl. 43. There still exist at Civray, in the

northern part of Angoumois, and as we have already seen at Aubeterre, remains of similar equestrian figures. There is also one with modifications at Ruffec, but this of Chateauneuf appears to be the finest.

The southern recess has two figures of saints on pedestals placed upon the corbel table, and there are two other corresponding figures ranging with them in the middle part of the second story. These figures have not been touched, and although of the decorative carved work a good deal has been restored, yet much of the old remains. The side aisles express themselves on the front by means of their sloping roofs, which do not quite reach to the springing of the central gable, which is distinct, and bears upon it in relief a lofty, slightly pointed arch springing from the shafts which divide the façade vertically.

Fleac. Pl. 2 gives the plan, and pl. 53 represents six capitals from the Church of Fléac. Of this church Mr. Petit writes:—

"Fléae, near Angoulême, is an example of this (the Romano-Byzantine) construction, applied to a small and very simple village church. The nave is roofed by two domes, slightly pointed, resting on Byzantine pendentives, and separated by a round arch with a not very wide archivolt. The longitudinal arches in the wall are also round, but those under the tower are pointed; and the tower, which stands between the nave and chancel, is vaulted, so that dome and pendentive belong to one sphere.* The chancel is apsidal with semi-domical vault. The tower is square, and there are no transepts." Fléac is much praised also by the Abbé Michon, who also calls it one of the earliest of the cupola churches.

The West Front has a triple arcade on the ground story, with good floreated capitals and plain work above. M. Verneilh assigns it to the very beginning of the twelfth century, and calls attention to the difference between the cupolas of the nave, which follow the more usual form, and the lower one under the tower, as described above. There is great variety in the *chapiteaux historiés* of the west doors.

Puyperoux. One of the plans on plate 2 is that of Puyperoux, and the section is given in plate 8. The entire church is early Romanesque, and the arches are all semicircular. The oldest part is the Eastern Apse which is of unusual form considering the date, and is very handsome, with seven semicircular

* It should be borne in mind that this observation refers only to the dome under the tower.—"*Architectural Studies in France*," page 70.

apses cusping round the principal one. These subordinate apses are very irregular and simple, the connecting wall arch openings, which are carried upon shafts, have only one order. The apse has no cornice or entablature externally, and the small narrow windows of each chapel have their semicircular heads cut out of one stone.

The massive piers of the crossing are grouped in a very effective manner, and their capitals, as indeed those of the apse also, are carved in a very primitive manner, with figures of men and beasts in considerable relief with little or no foliage combined with them, struggling, intertwining, and devouring, with an enormous overhanging abacus. These carvings have a great deal of character, and are much praised by the Abbé Michon. The piers have rude double torus bases on a circular plinth. There is no Byzantine feature. For one course above the arches of the crossing the wall is entirely square, then comes a shallow moulding from which spring squinches which cut off the corners and form an eight-sided figure, but leave the cardinal sides much the longest: on this an irregular dome is formed, which becomes more nearly spherical as it rises and finishes in a four-foot circular opening. The isolation of the piers of the crossing has been already referred to in the description of Mouthiers, a church subsequent to this in date. The nave of Puyperoux is in ruins, being one example among many of the destruction wrought by the unbalanced weight of the barrel vaulting, notwithstanding that here the height was moderate, and the walls thick. The nave has north and south doors in its western bay in addition to the principal entrance. The West Front exhibits the triple arrangement in the ground story, and the rest is too much ruined to be properly described. The church, especially the interior, is of an extremely solemn and grave character, massive and comparatively low, standing by itself in a fine situation. It is now the chapel of a nunnery.

S. Quentin de Chalais.

The Church of S. Quentin de Chalais, situate between Chalais and Aubeterre, is represented on plan in plate 2, and in section in plate 6. The Nave at present has aisles, but as these were added in the fourteenth century they have been omitted, as sufficient evidence remained of the original side walls and windows. The piers and arches of the crossing encroach much upon the width of the church. The pavement is laid out of level, rising considerably towards the east. The apse is a fine one, and the sculpture of the capitals of its columns seemed to suggest scriptural histories, but not clearly so, and served to draw attention to the remarkable absence of such subjects in the carving of the district generally. This church is of the later Transitional period. The wall arches of the

nave are semicircular, the transverse pointed. There are four bays besides the crossing, with a cupola and central tower, which has been destroyed. The nave has a cornice of considerable projection, carried on corbels of a concave contour without carving.

This church, like many others around it, has been used as a fortification, and has over its entire length a loopholed upper story of the sixteenth century.

Blanzac.

The Tower at Blanzac is a remarkable feature from top to bottom. The original early Transitional church was rebuilt in the style of the later Transition on a more extended plan, but the old central tower was so much valued that it was left standing in the centre, with its external supports and internal arches completely inclosed within the walls of the wider and loftier church, which it touches only where the newer roof abuts against it. Above the arches of the original crossing is a square open compartment, with windows which opened into the original roofs of the four arms of the cross. Then comes a corbelled cornice, above which squinches reduce the square into an octagon, and upon this springs a dome. All is very lofty, and the foliage worked upon the rather large capitals of the shafts of the principal arches, and upon the cornices of the tower, is extremely fine. The old tower again reappears above the roof of the newer church, and still forms the best external feature of the whole composition.

Rouillac.

The church of Rouillac is shown in plan on plate 2, and the section of the nave with an elevation of the tower on plate 7, the dome and tower in plate 17, and some details in plate 57.

The nave and transept of this church, with three bays barrel-vaulted, must in all probability have followed the fate of the nave of Puyperoux, but for the enormous buttresses subsequently added. Both transepts have fine apsidal chapels towards the east and the grouping of these with the central one of the chancel is very picturesque. There is a central dome with pendentives, surmounted by an octagonal tower apparently of late 12th century work.

Champagne en Blanzac.

Plate 59 gives the West Front of the church of Champagne en Blanzac, which is a small but extremely good example of early Transitional work. The front consists of two arcaded stories, both showing the tripartite arrangement, and they finish in a fine corbel

course below the gable. The arches are bold, and their shafts have the capitals *historiés*. In this church all the arches of construction are pointed, and those of decoration semicircular. The church has been partially restored, especially from the tower westwards. The original roof of the nave, which was a pointed barrel-vault, is gone. The crossing has a dome carried on pendentives, and the chancel, which consists of one bay and the apse, has a semicircular, or almost semi-circular, barrel vault. The east end has shafts both externally and internally which reach from the ground to the cornice. Externally, the arcades between these shafts are very tall and effective; the internal and external compartments do not, however, correspond with each other.

S. Michael d'Entraigues.

Plate 2 contains a plan of the polygonal chapel or church of S. Michel d'Entraigues near Angoulême, and the details of one of the capitals is in plate 55. The church has been rebuilt, but a few of the old capitals have been re-introduced. The semi-circular wall arches, which display the apsidal chapels, carry an octagonal clerestory wall, pierced with narrow windows. In the angles of the octagon a second stage of shafts of reduced diameter carry pointed wall arches, and the eight vaulting ribs which terminate in a ring of small diameter. The date assigned by the Abbé Michon to this church is 1137.

Montmoreau.

Montmoreau Church, of which the doorway is the principal subject of plate 49, one of the capitals being given in plate 54, is a fine structure, but has been restored, and only a short time was therefore allowed for its examination. The nave has a barrel-vault, the crossing a cupola with central tower above, and there is a fine belfry story arcaded with four semicircular headed and shafted windows between attached shafts running up to the cornice. The transepts have eastern chapels, and there is a good apse. The West Front has two stories below the gable; the lower one somewhat similar to those of Chalais and Aubeterre, but the second consists of five tall arcades only, of which three occupy the central division of the front. The details of its noble doorway have been already discussed in the description of Chalais.

Lichères.

In plate 54 is an engraving of the tympanum of an arch at Lichères, a church intended to have been visited on the last day but one, but which it was found necessary to omit. The engraving and description are taken from some notes by Mr. Sharpe when he went to "spy out the land" previous to the Excursion, which fortunately have been preserved.

"The entire church is Romanesque, and a very noble example. The original semicircular or imperceptibly pointed barrel-vault of the nave has fallen, but has left traces on the central tower. The aisles are very narrow, only 4-ft. 10-in. from column to wall. The nave has five compartments and the arches are all semicircular. The pendentives only of the cupola over the crossing remain up to the string, which has the dogtooth moulding. The apse is fine, and is arcaded inside and out. There is a communication between chancel and transept, similar to Mouthiers, having also as there a stone altar at the end of the passage. The west front retains only the doorway and the side arches, but these are very grand, and are crowded with foliage and figures of the richest work, delicate and in excellent taste."

To these observations it may be added that the vaults of the aisles are highly stilted, and that the columns are more slender than is usual in this style, being 25 inches in diameter, whilst, including caps and bases, they are 18 feet high. The composition of the tympanum of the doorway, which is the subject of pl. 54, is remarkable on account of the segmental opening pierced through the semicircular tympanum, and the ornamental treatment which follows from these shapes.

Nersac. The church at Nersac, of the early Transition, is one of great simplicity. It exhibits no Byzantine features. The flat double pilaster buttresses, of which one is given in plate 44, are curious, as is the semicircular headed western doorway with three plain orders. The jambs are beaded rather than shafted, and have continuous foliage pattern instead of the usual capital. Another capital is shown on plate 55.

Linars. Linars, of which some details are given in plate 56, is a disused church. It appears to have nothing about it worthy of remark excepting the west front, which is very elegant and of Transitional architecture with two stories and a gable. The front is divided into three parts vertically by stout shafts, with foliage capitals. The ground story has three arches with plain square orders, having their hoodmoulds adorned with four lobed dog-tooth, a treatment which prevails over the whole front. Above the cornice of the ground story is a space of about three feet wide of plain masonry, and then the continuous sill of the arcade of the second story. This arcade is very elegant, three arches occupying the central and two each of the side divisions of the front. The shafts which form these divisions terminate with a fine corbelled cornice, the moulding of which forms the abacus of the shaft and breaks round it; above are short truncated

pyramids, resting on these capitals and finishing with the heads of beasts. In the gable is a straight-sided gabled canopy which formerly protected a statue.

Gourville.

In plate 57 is given a capital from the Church of Gourville. There was little else of interest in this church, but it was one of the instances where the Romanesque vaulting, whether barrel or domical—apparently the latter—had nearly ruined the walls of the structure, which, however, were still standing, leaning painfully outwards, and covered with a flat timbered roof and a ceiling.

S. Florent. La Rochefoucauld.

In plate 58 is represented one of the capitals of the now desecrated Church of S. Florent de La Rochefoucauld. Mr. Sharpe has left a more than usually detailed note respecting this church.

"The nave only is left, with north and south aisle and west doorway. The former is Early Romanesque; the doorway less distinctly so. A very interesting fragment on account of its fixed date. The Abbé Michon says that the cartulary of S. Amand speaks of its having been built between 1040 and 1060, but the wife of the proprietor tells me that they have the charter of foundation which is dated 1060. The plan is that of most early Romanesque churches; nave with a barrel vault, aisles with quadripartite vaults, both semicircular. The scale is large and stately; large piers, square with attached shafts in the centre of each face with plain capitals sloped off from the square to the circle without any ornament, large heavy imposts, plain chamfer and fillet; tolerably large windows on both sides, deep but not very broad splay, glass not close to the outer surface of the wall. The West Front has a single door of one order of a single plain roll resting on capitals, having early Romanesque foliage and shafts, which appear to be made up of pieces taken from several shafts: grooved in straight, spiral, or zigzag lines. The barrel vault is well built and fairly preserved. We have of course only the latest part of the work; it would be interesting to know what the eastern part was like.

"The West Front is very simple, with only a single window high up. There are semicircular headed aisle windows on south side, and flat pilaster buttresses and two *oculi*, one on each side of west window, which together light this end. There is the weather mould of a projecting porch on this front, but I doubt its originality,

though the simplicity of the western doorway gives it the appearance of being an inner and not an outer doorway. The pediment is double, there being two lines of cornice with corbels, one over the other. The corbels of aisle cornice and West Front are very like those of all other Romanesque churches, varied heads of men and animals, but very pronounced."

There is little to add to the above. The front has a low gable, and the corbels on the north side are in excellent preservation.

Cognac. The church of S. Liguaire de Cognac has been much altered, but both in its date and its size it is an almost exact parallel of the Cathedral of Angoulême. M. Verneilh finds its proportions a little the lighter and more elegant of the two. The choir has been destroyed, and the evidence of the cupolas of the nave, which is now covered by a quadripartite vault, is not found without examination. The great doorway of the west front, however, remained sufficiently perfect to enable us to judge of its pristine beauty. The archivolt of the outer of its four orders, instead of the usual intertwined monsters, exhibits the signs of the Zodiac, accompanied by the labours incident to each month.

Plate 58 represents a portion of this doorway, of which the carvings were not inferior to any in the district for their beauty of composition or the freedom and delicacy of their execution. The usual composition of three arches in the ground story prevails here. The central arch is semicircular, but the side arches are pointed, and in their ornaments and sculptures somewhat resemble those at Chalais.

Bassac, Montbron, &c. One capital from Bassac, of which church some mention has already been made in chap. ii., is given in pl. 54, and additional illustrations have been drawn from four places, which did not form part of the proposed excursion, namely, Montbron, near La Rochefoucauld; Rioux Martin, near Chalais; and Garat and Dirac, near Angoulême.

Montbron and Rioux Martin supply two of the illustrations of the interiors of the cupolas given in pl. 17. Montbron is interesting also for its monuments, and Rioux Martin for its remarkable spire.

A specimen of eight-lobed dog-tooth is given from Garat in pl. 45, and one of the capitals from Dirac in pl. 54. This church has also a good West Front of two stories, with a remarkable doorway.

Plate 19 contains a capital from the Abbey of La Couronne, and in pl. 45 is a detail from Plaizac: both these places are mentioned in chap. ii.

LIST OF THE MEMBERS OF THE EXCURSION PARTY.

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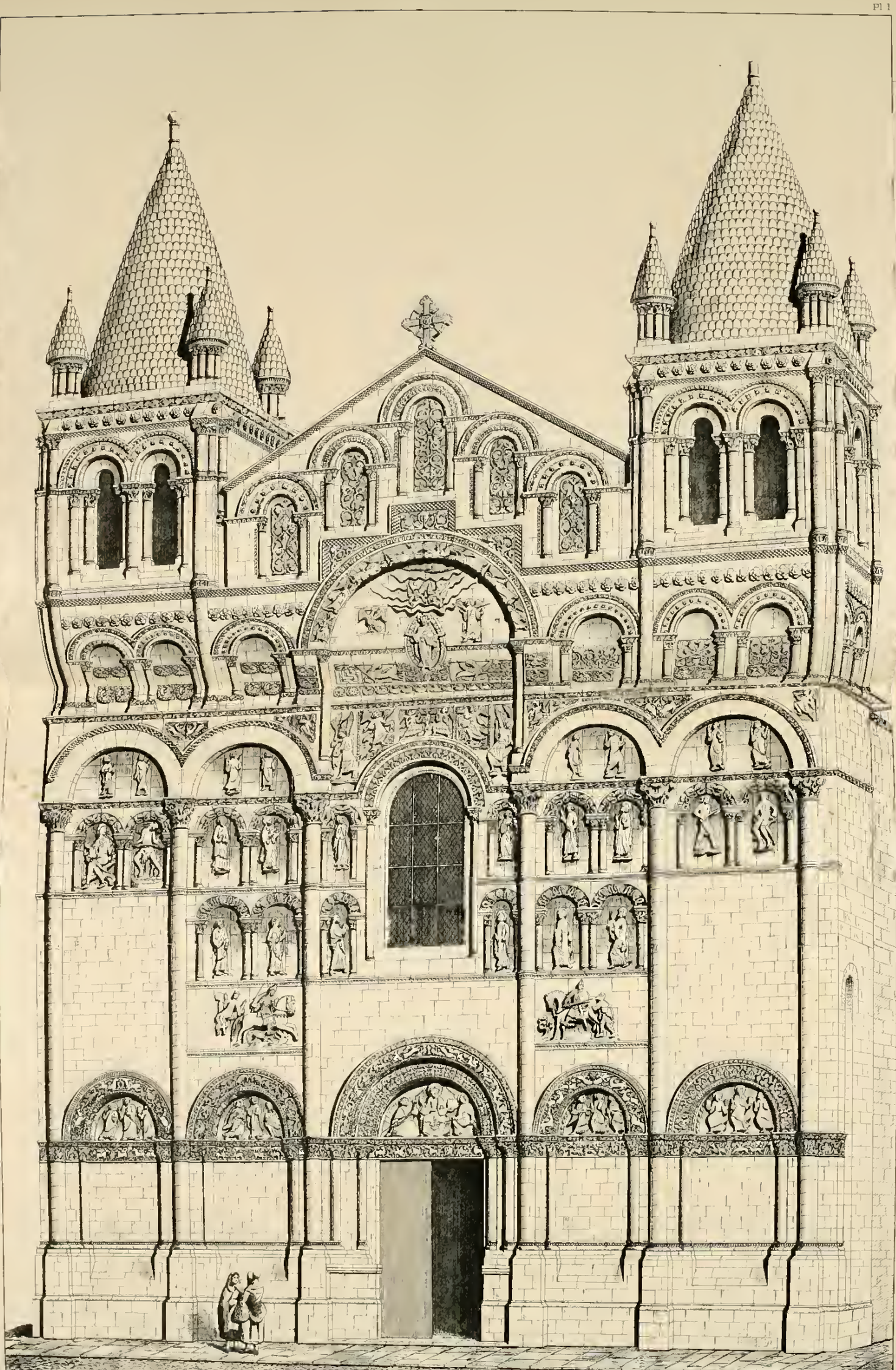

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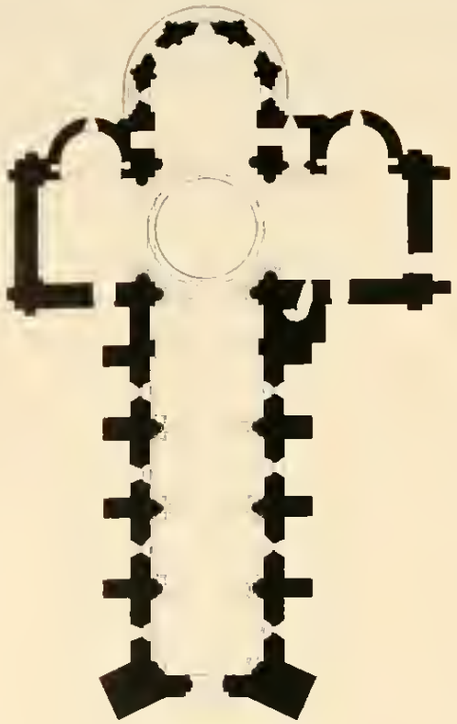
CATHEDRAL OF ANGOULÊME.
WEST FRONT

CELLEFROUIN.

LA PALUD.

PUYPEROUX.



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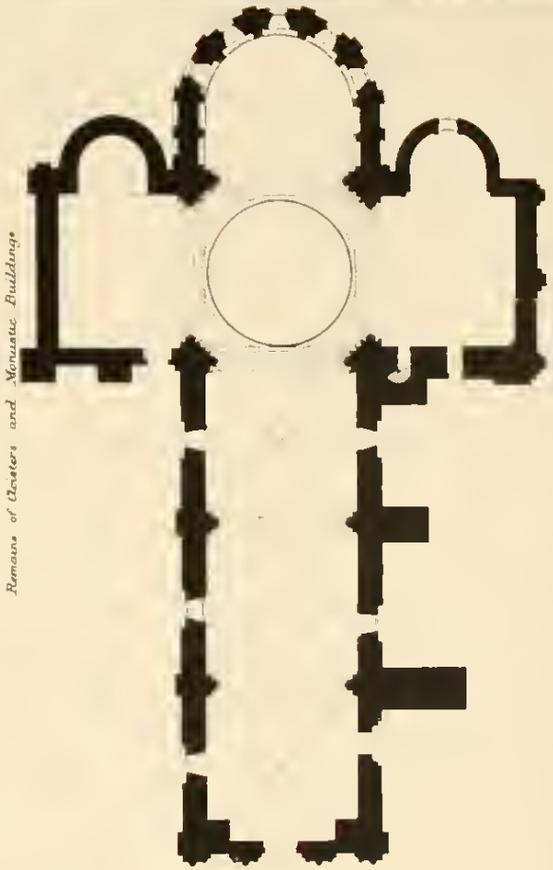
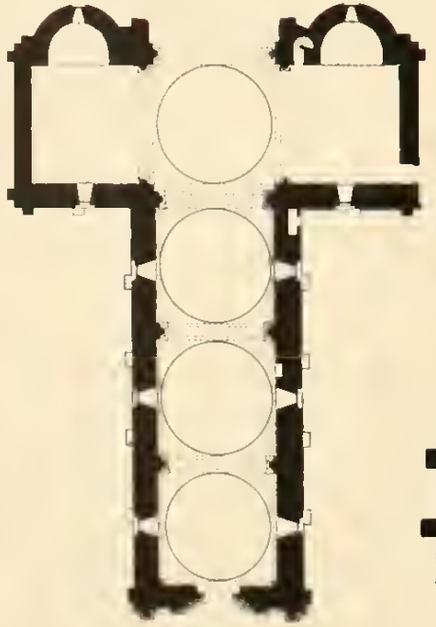


LANVILLE.

Remains of Cloisters and Monastic Buildings

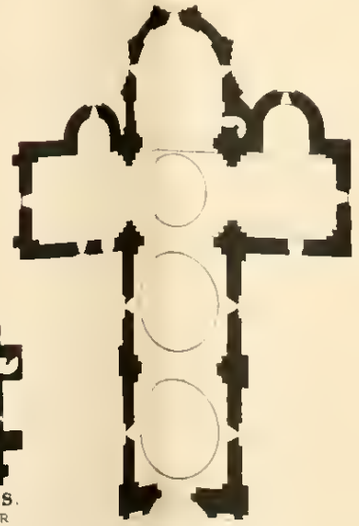
SCALE OF FEET

ROUILLAC.



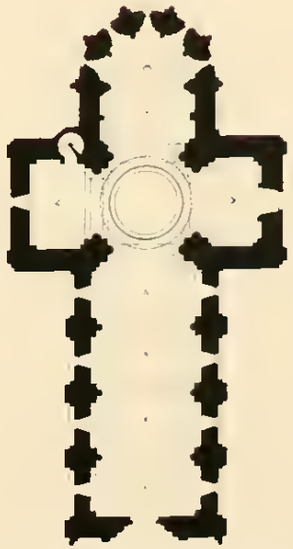
CHÂTRES.

TROIS PALIS.
CENTRAL TOWER



BOURG CHARENTE.

FLÉAC.

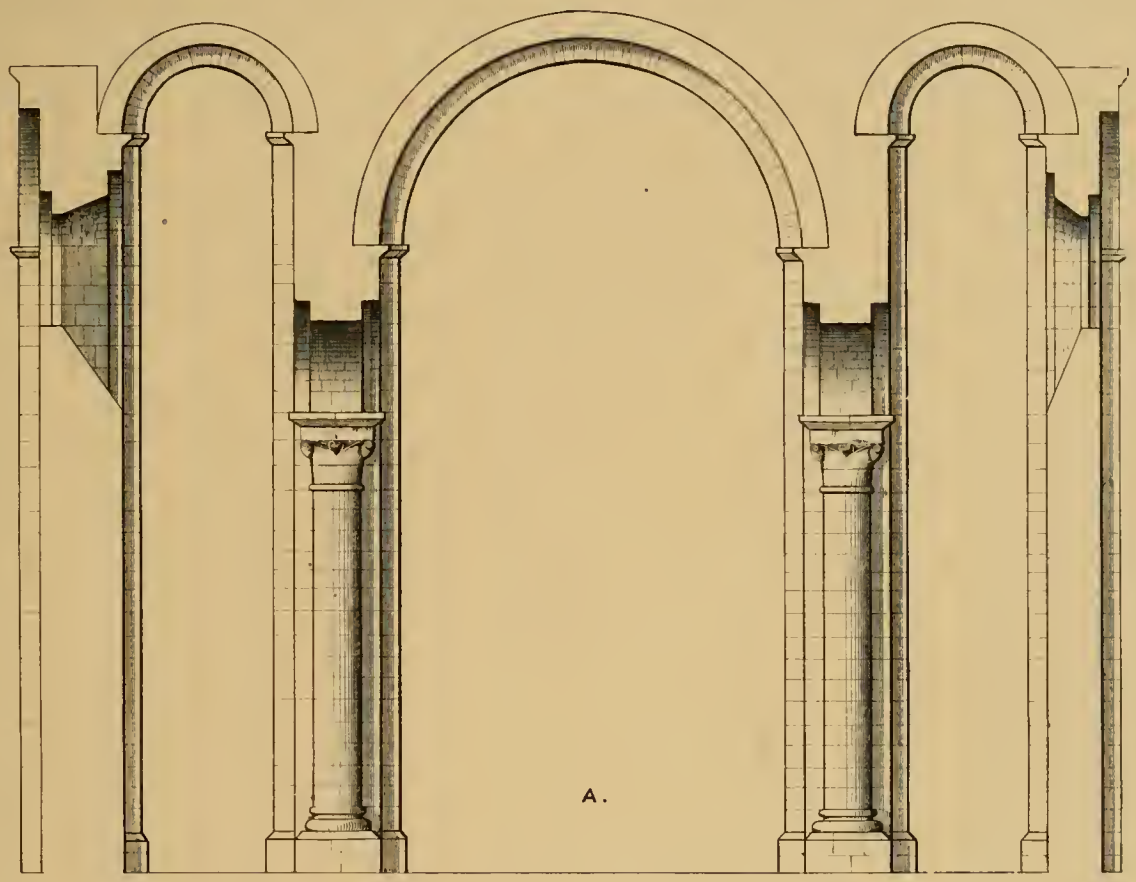


ST. QUENTIN DE CHALAIS

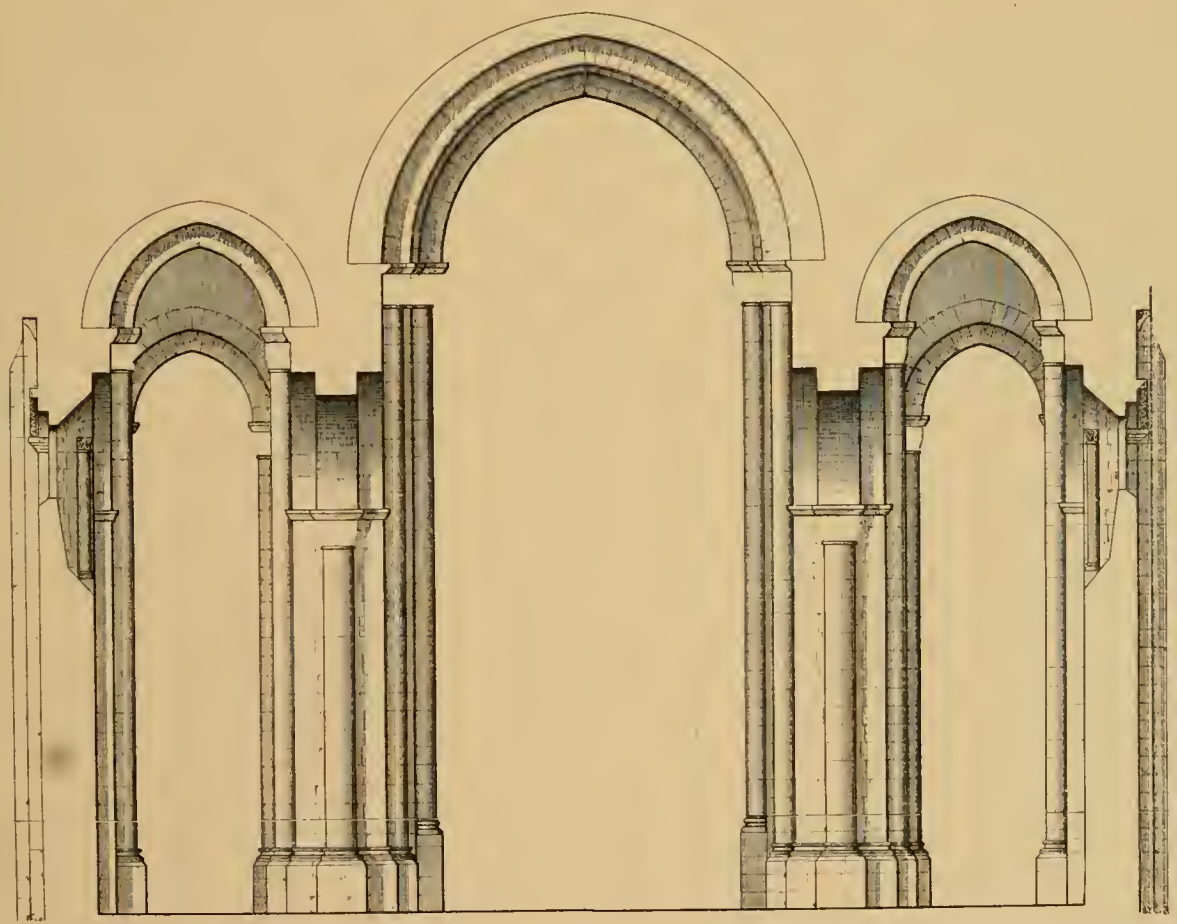
ST. MICHEL D'ETRAIGUES.

J. Akerman, Photo lith. London

PARALLEL OF PLANS.



A.



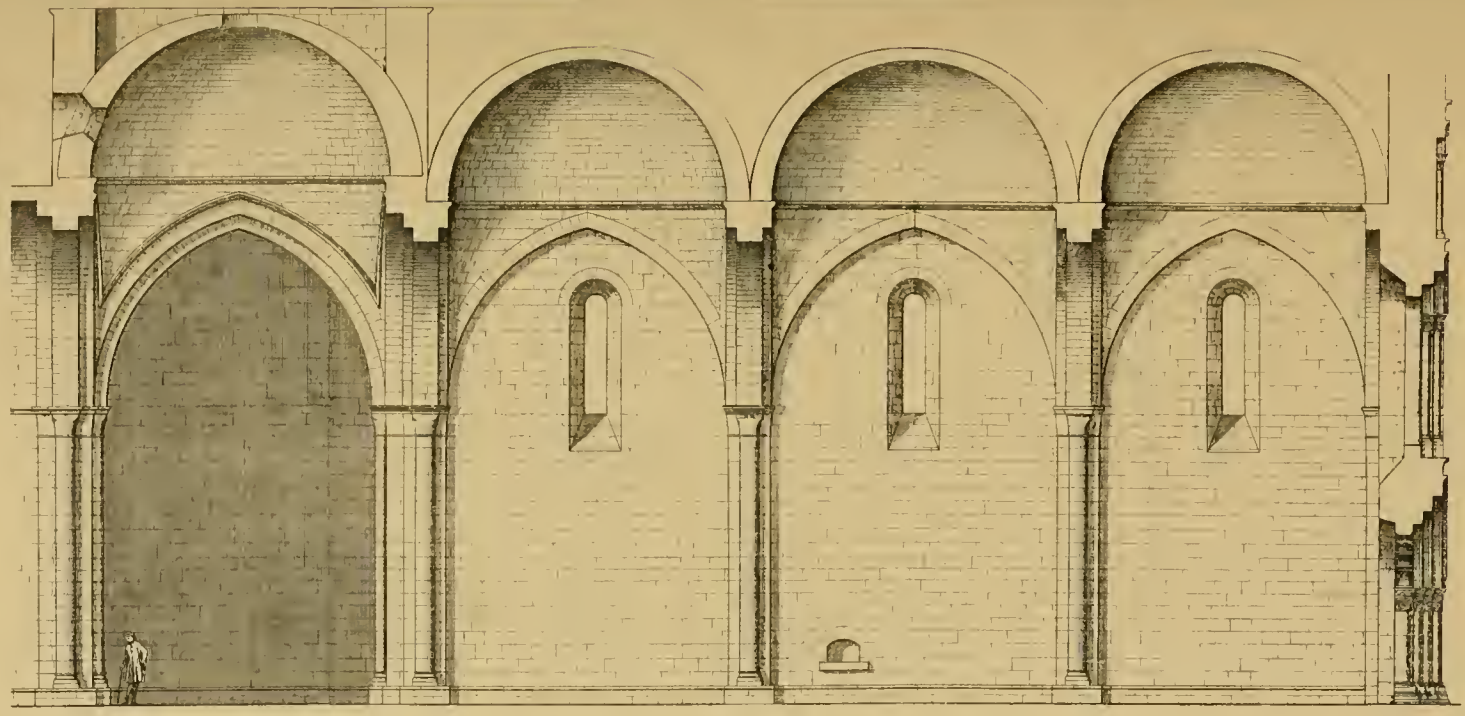
B.

10 5 0 10 20 30 40

SCALE OF FEET

J Akerman. Photo-lith London

A. CELLEFROUIN. B. ST AMAND DE BOIXE.



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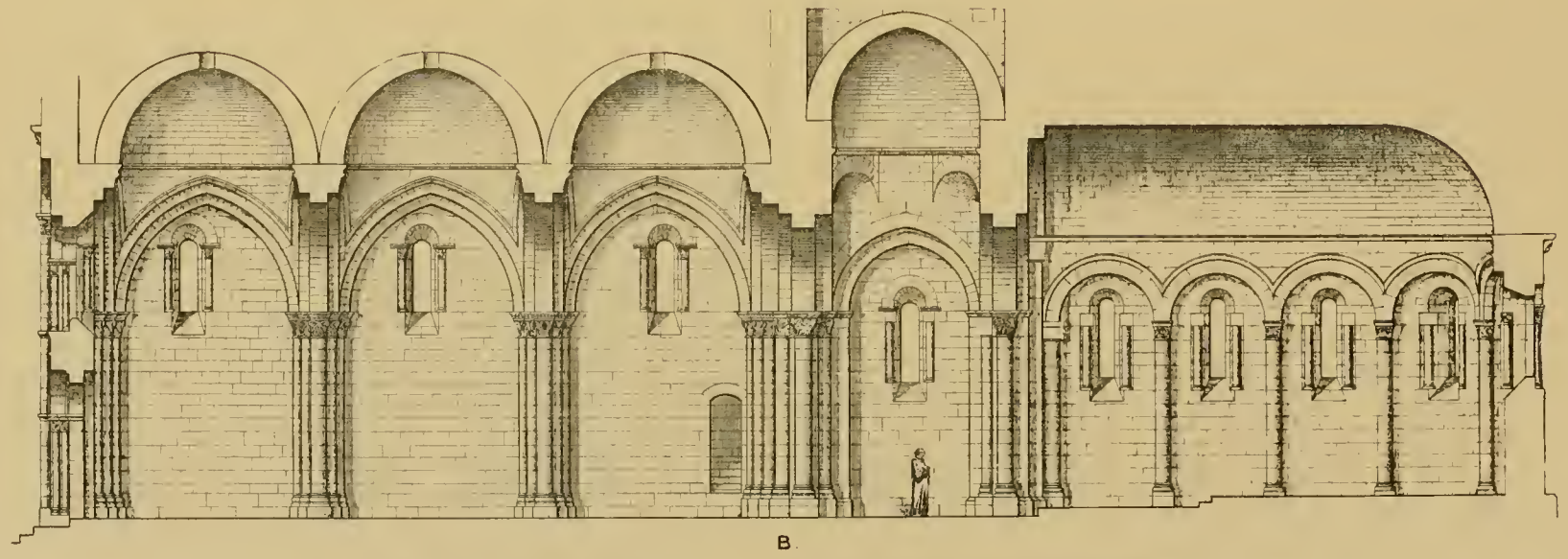


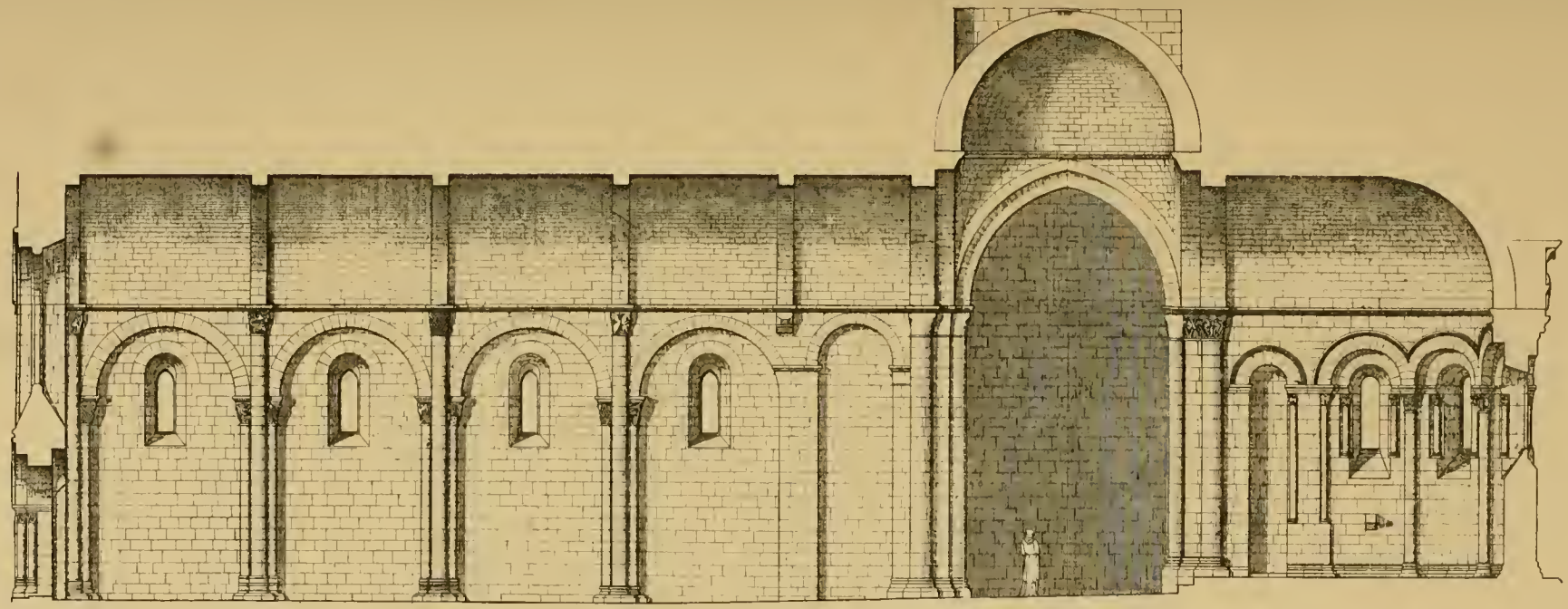
B.

10 5 0 10 20 30 40 50

SCALE OF FEET

J Akerman Photo-lith London

A. CHÂTRES. B. ROULET.



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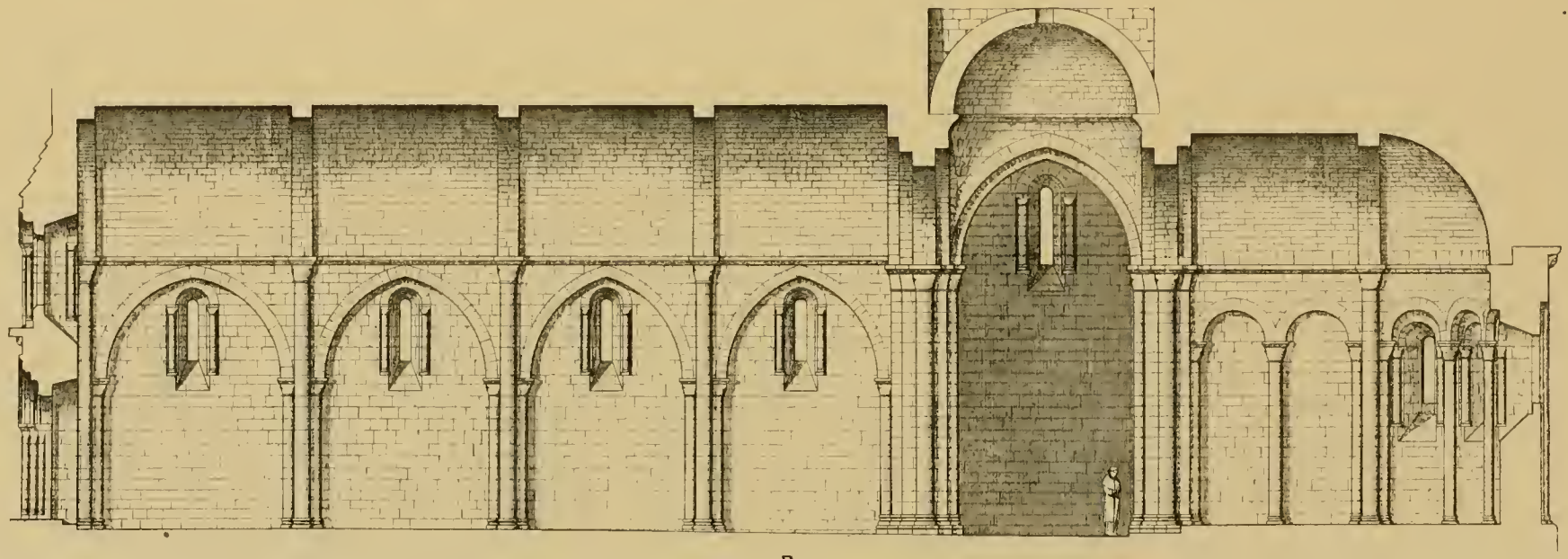


B.

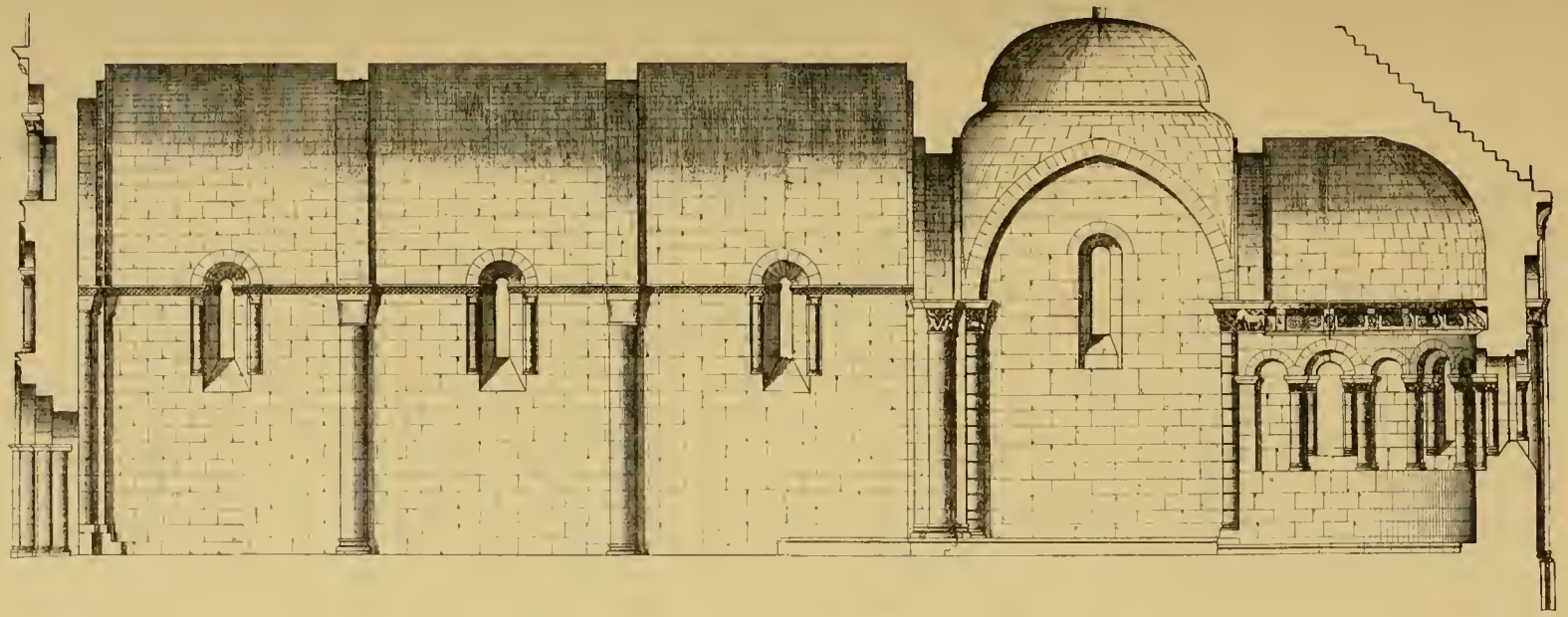
10 5 0 10 20 30 40 50

SCALE OF FEET.

J. Akerman, Photo-lith. London

A. MOUTHIERS. B. BERNEUIL.

A.



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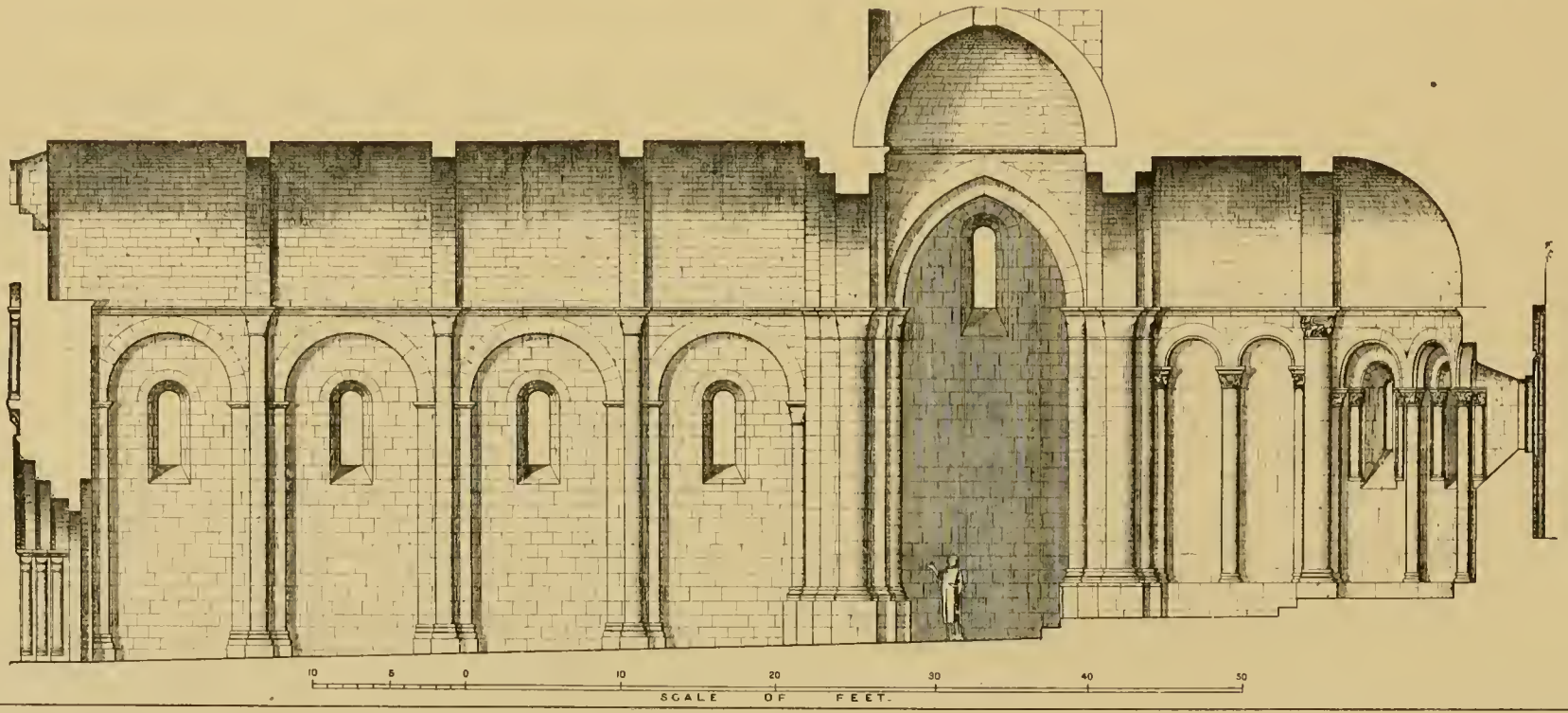
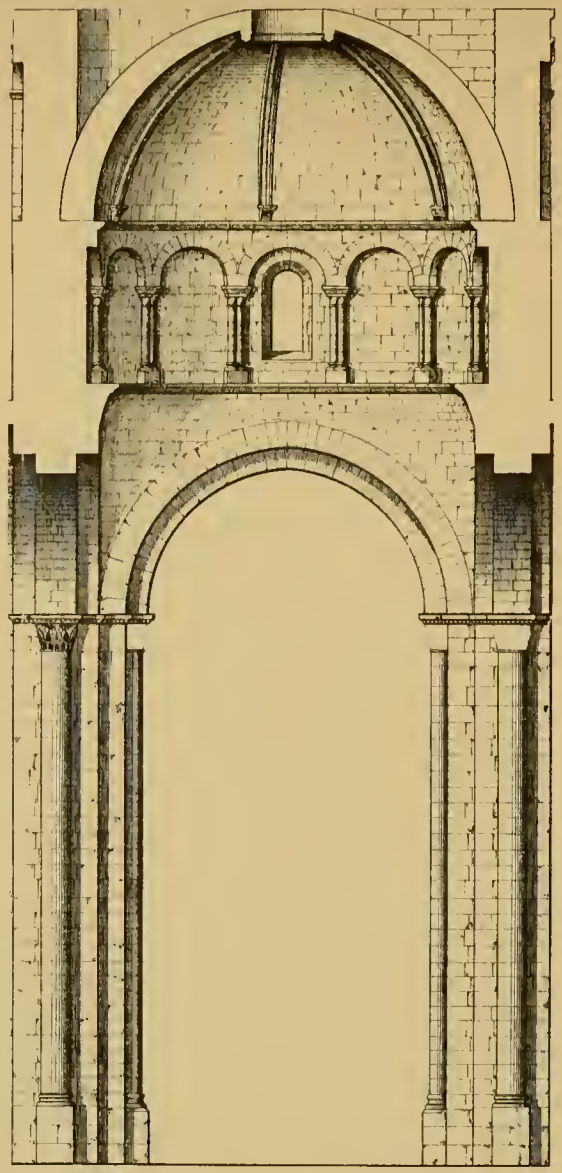


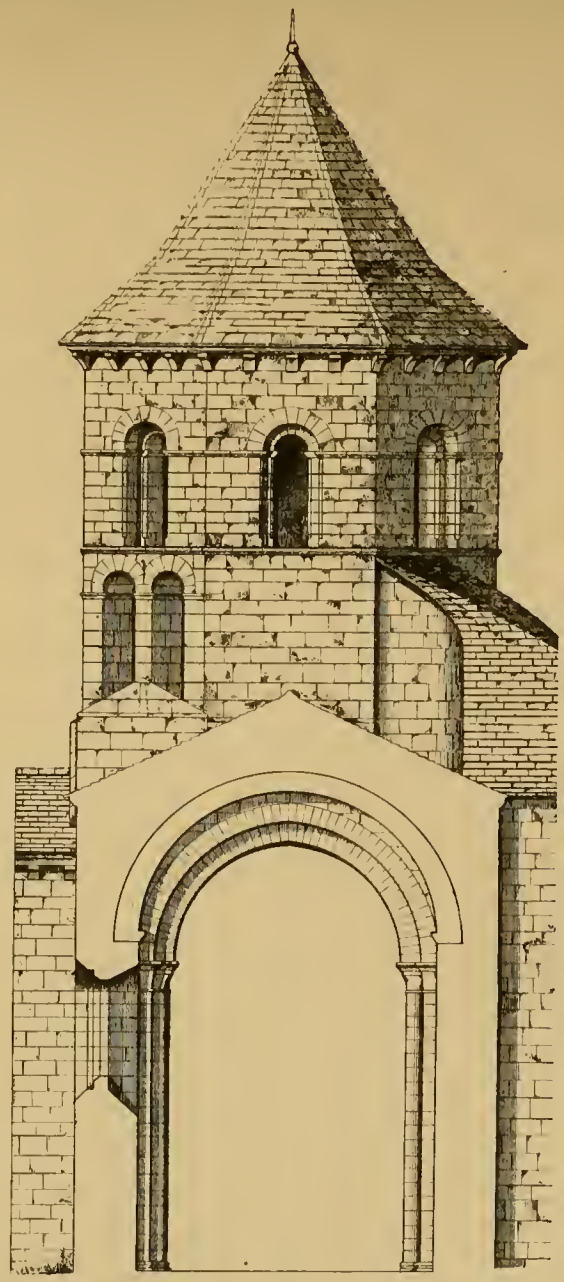
J Akerman, Photo-lith London

A. PLASSAC. B. St QUENTIN DE CHALAIS.

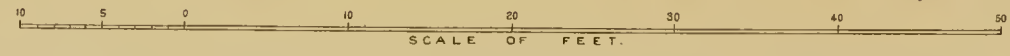
LA PALUD.



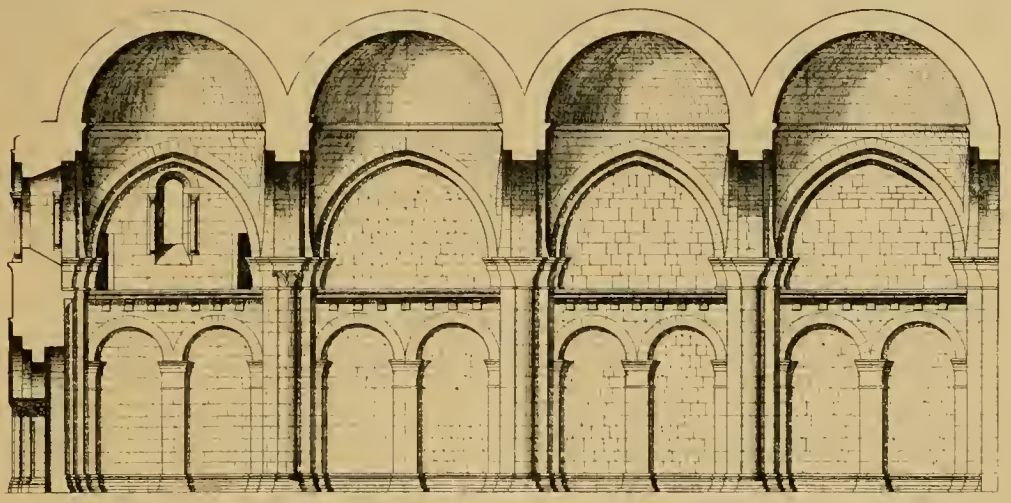
ST AMAND DE BOIXE.



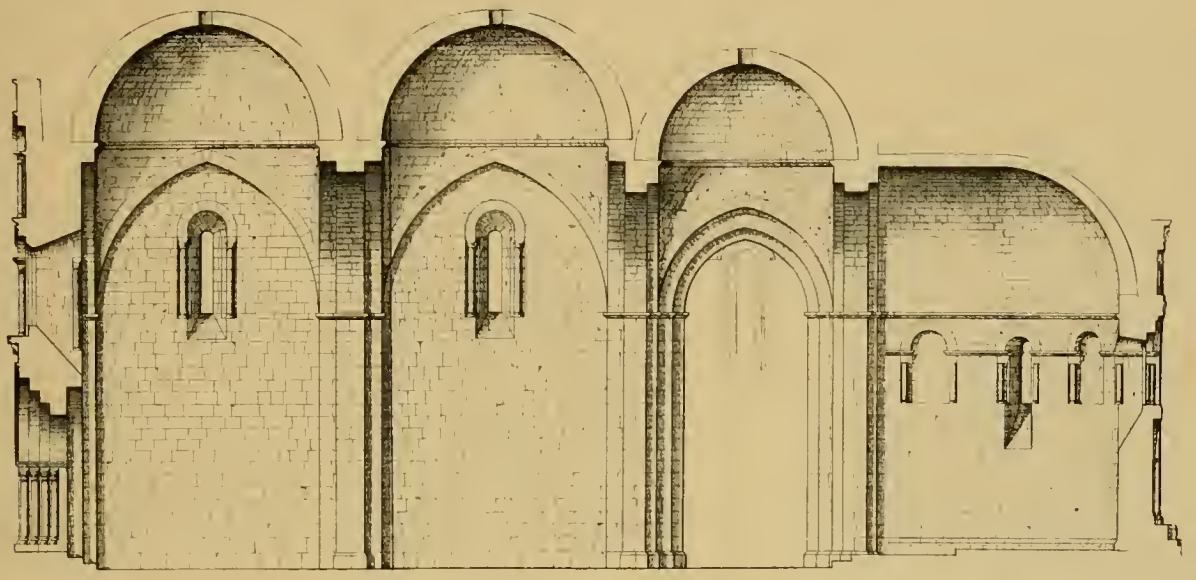
ROUILLAC.



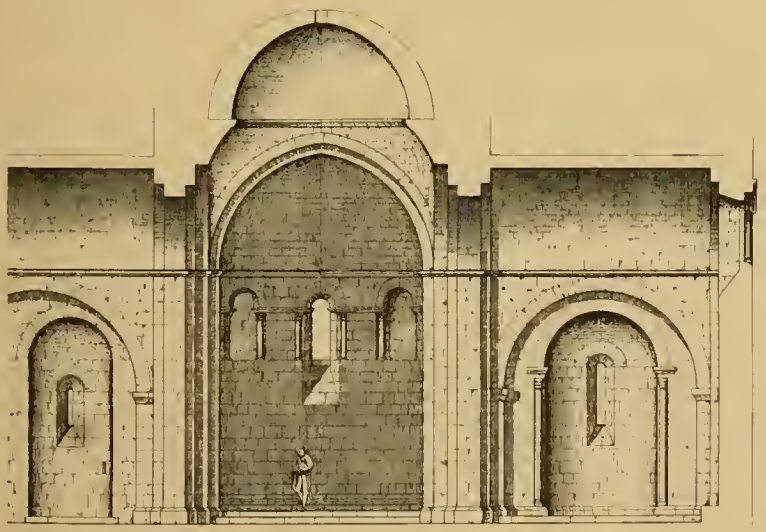
J Akerman. Photo-lith London



GENSAC.
4 WESTERN BAYS.



BOURG CHARENTE.



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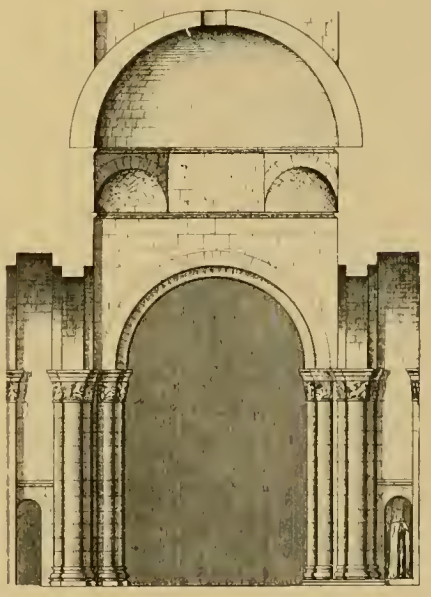
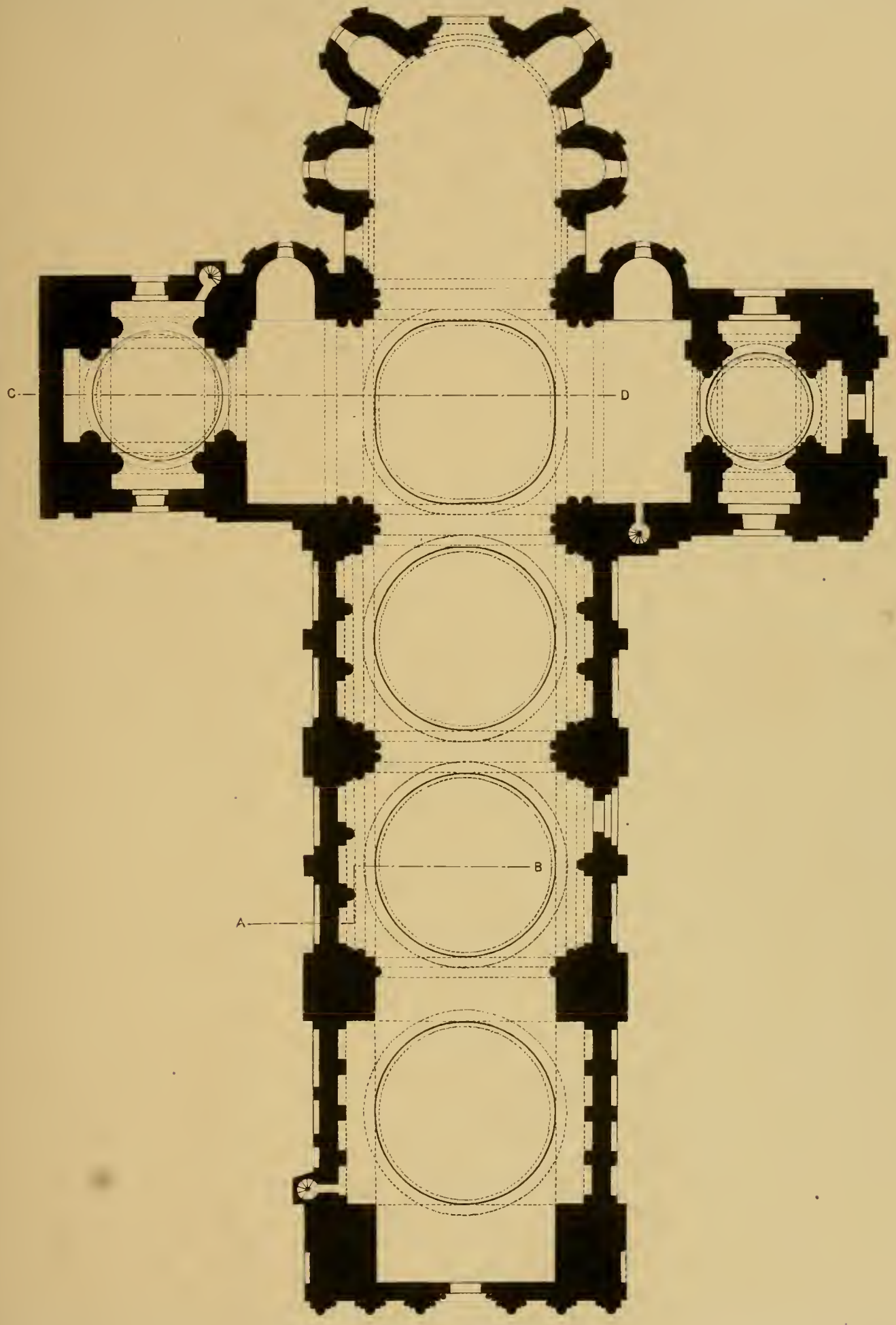


PUYPEROUX.

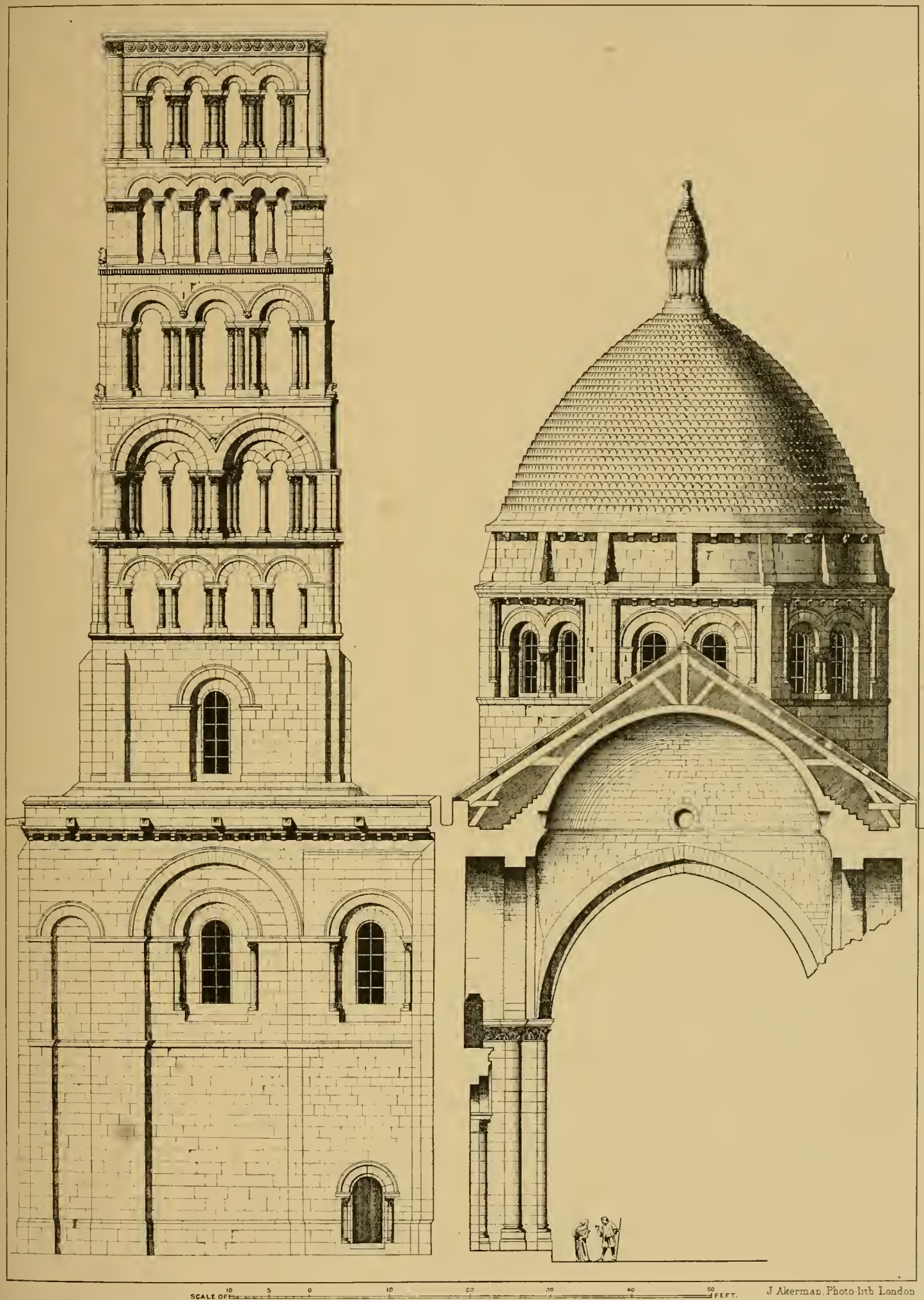
J Akerman, Photo-lith London



SCALE OF 10 5 0 10 20 30 40 50 60 70 80 90 100 FEET.

J. Akerman, Photo-lith London

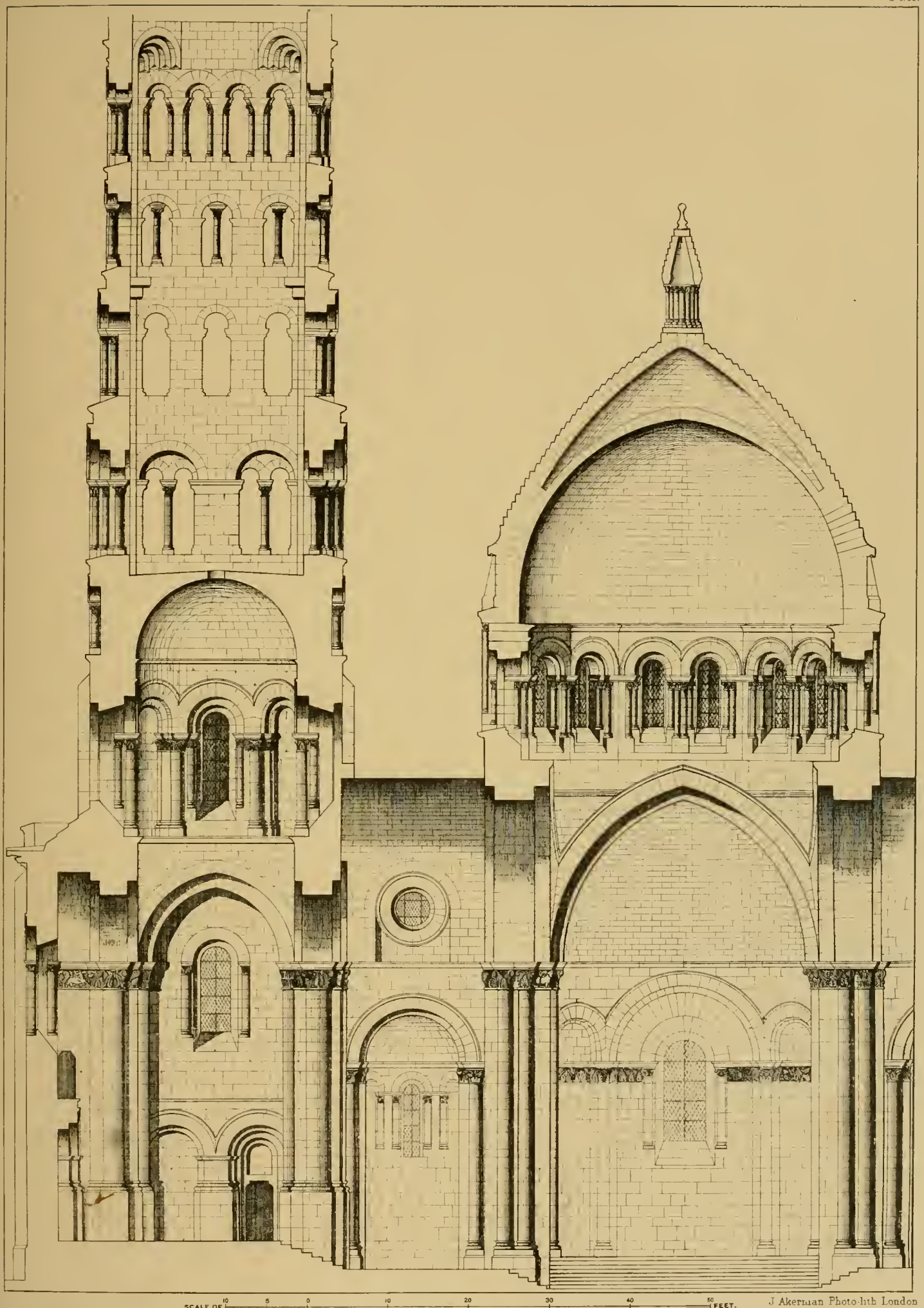
ANGOULÊME CATHEDRAL.
PLAN.



J Akerman. Photo-lith London

ANGOULÊME.

SECTION THROUGH NAVE, LOOKING EAST.
ON LINE. A. B.

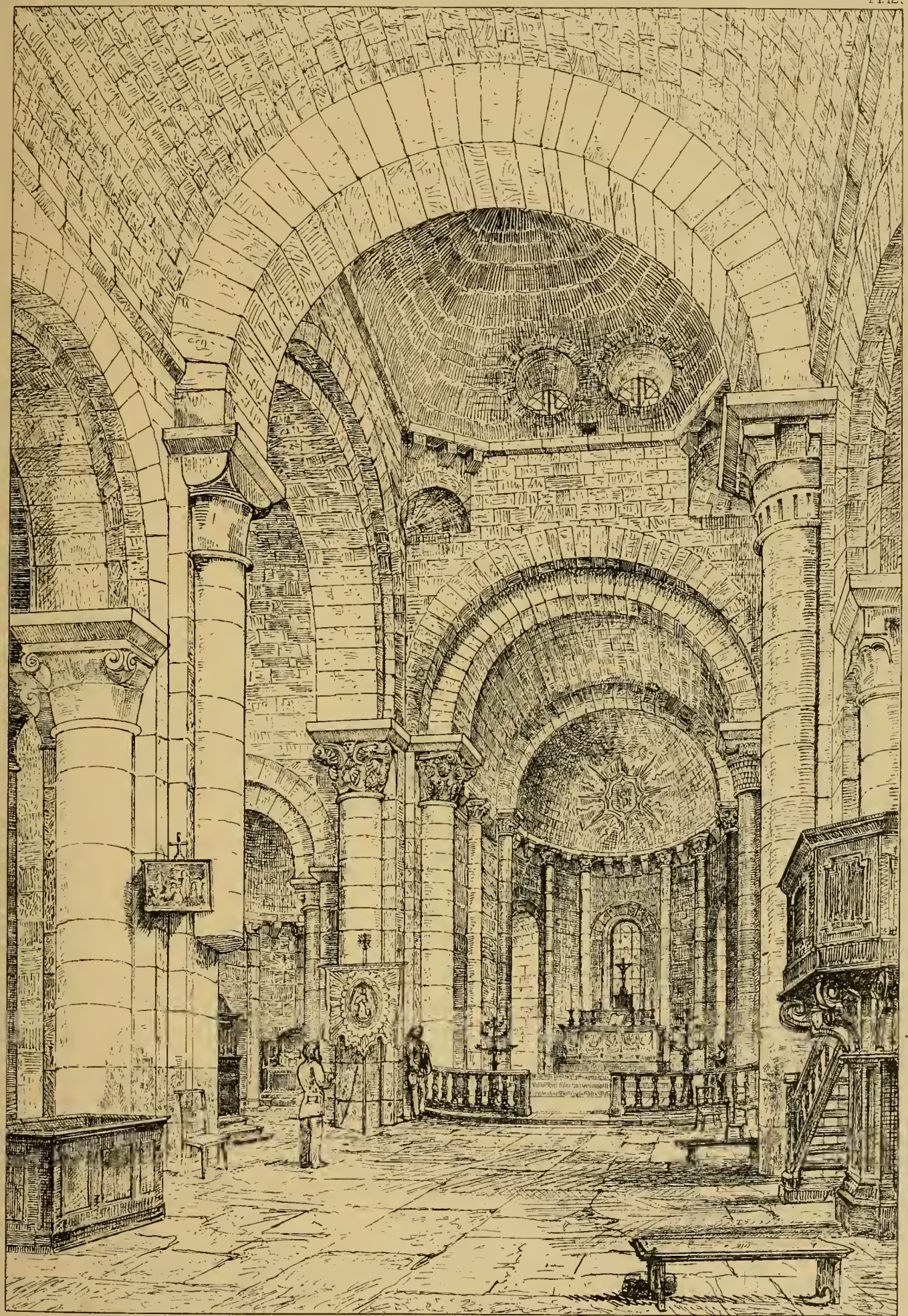


J Akerman Photo-lith London

ANGOULÊME.

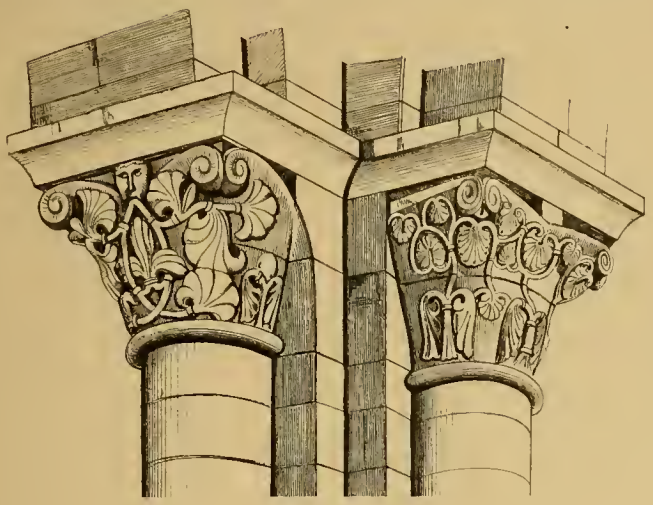
SECTION THROUGH TOWER AND TRANSEPT.

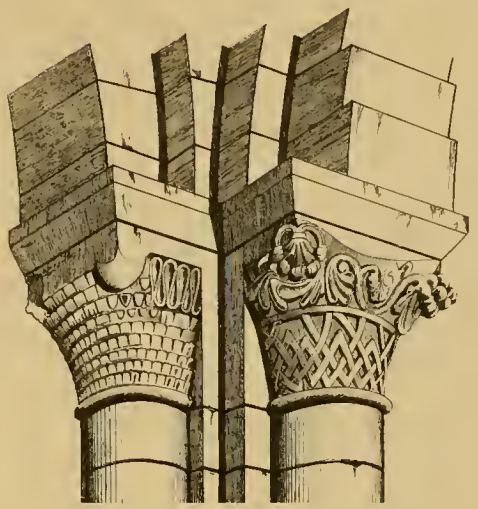
ON LINE C.D.

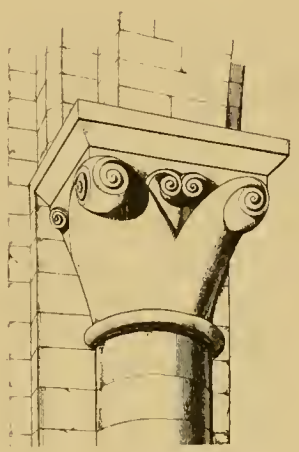


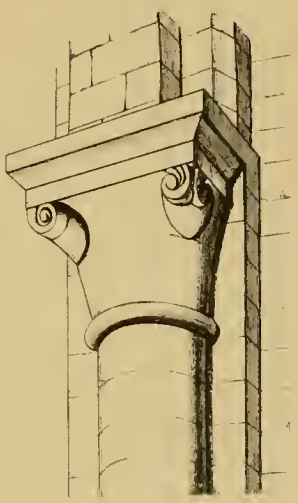
J Akerman Photo-lith London

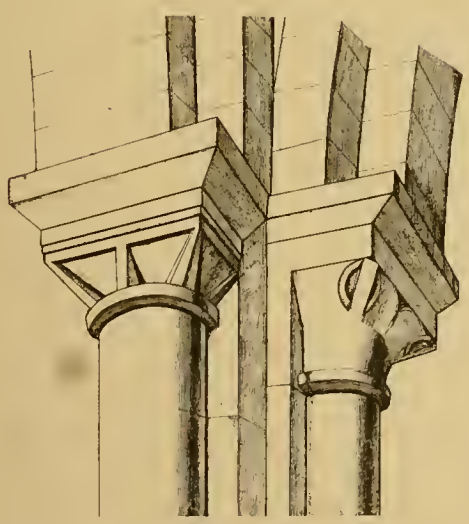
CELLEFROUIN.



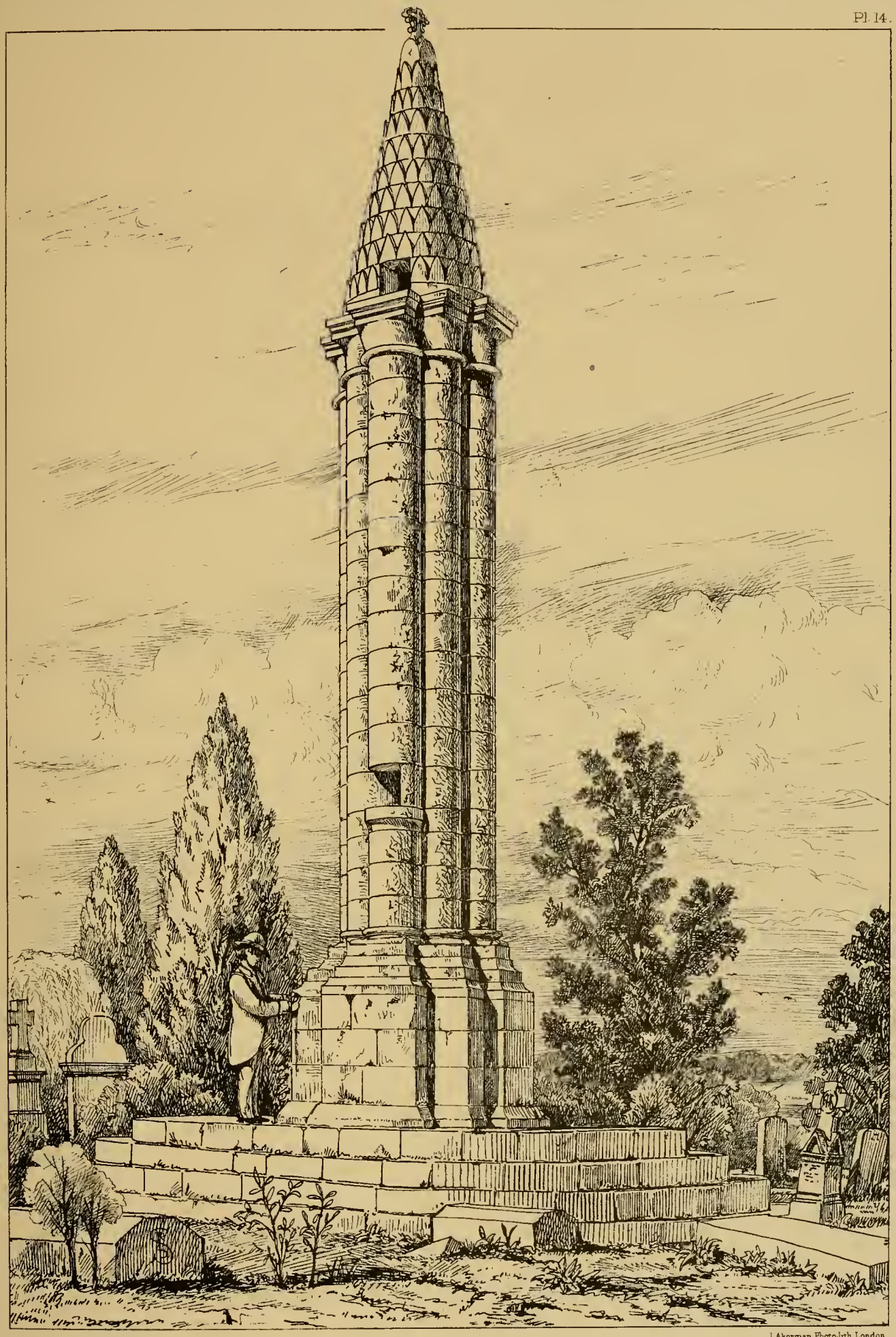






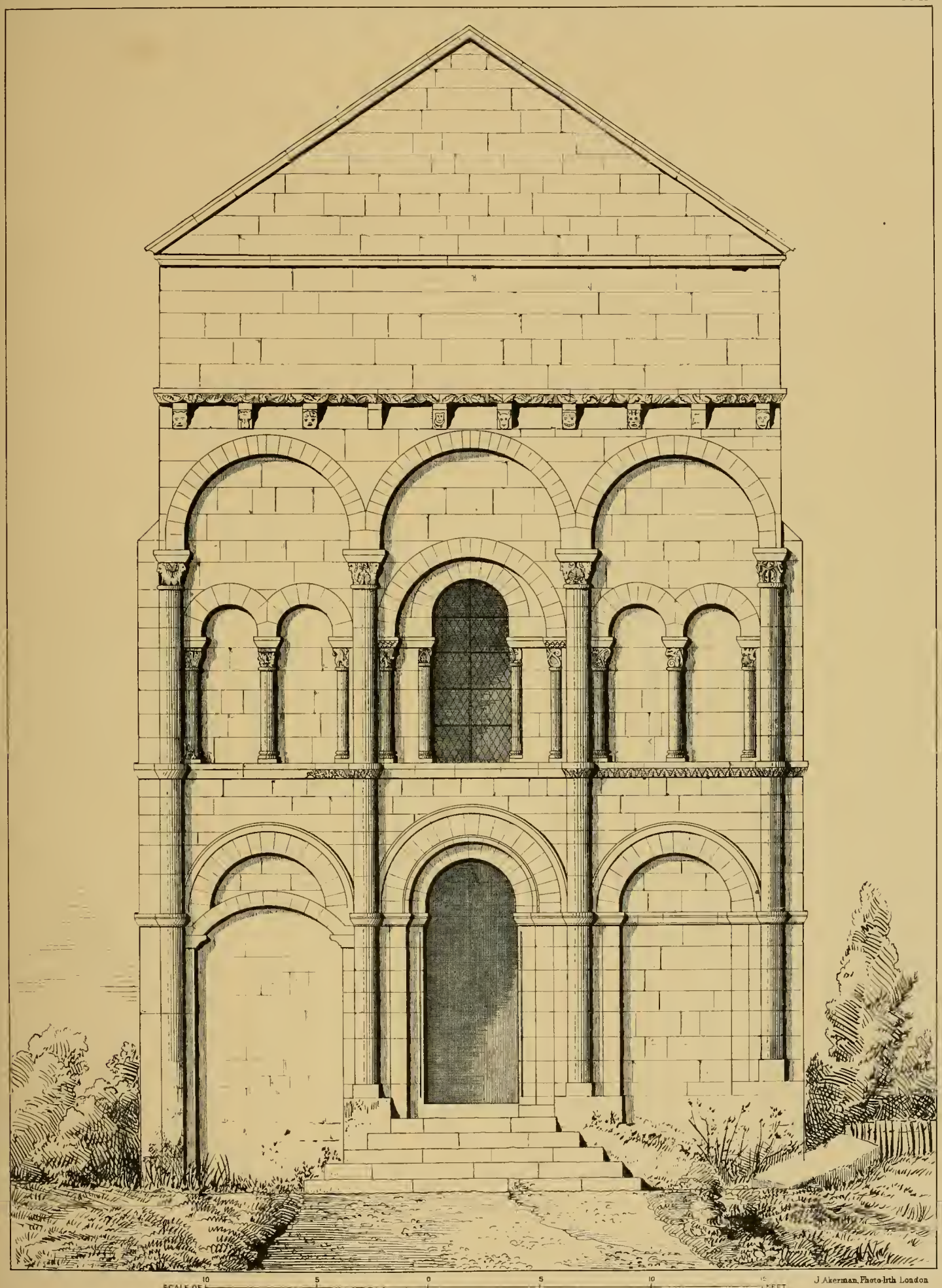


J. Akerman, Photo-lith London

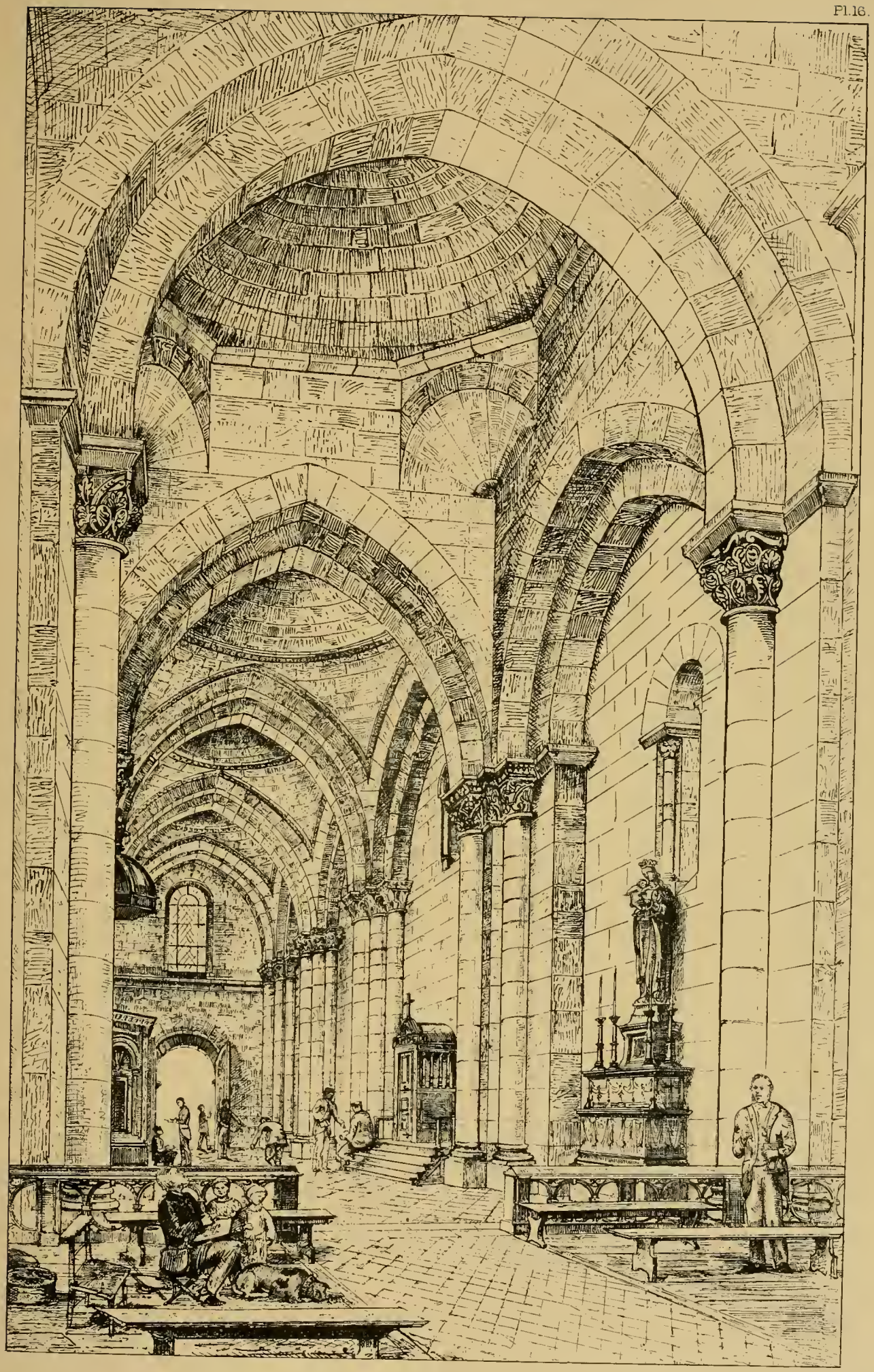


J Akerman. Photo-lith London

CELLEFROUIN. LANTERNE DES MORTS.



ROULET. WEST FRONT.



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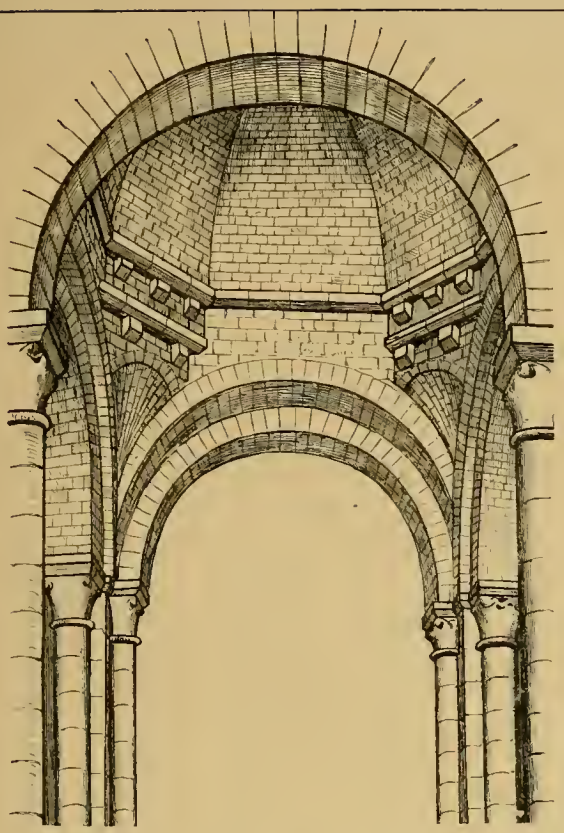

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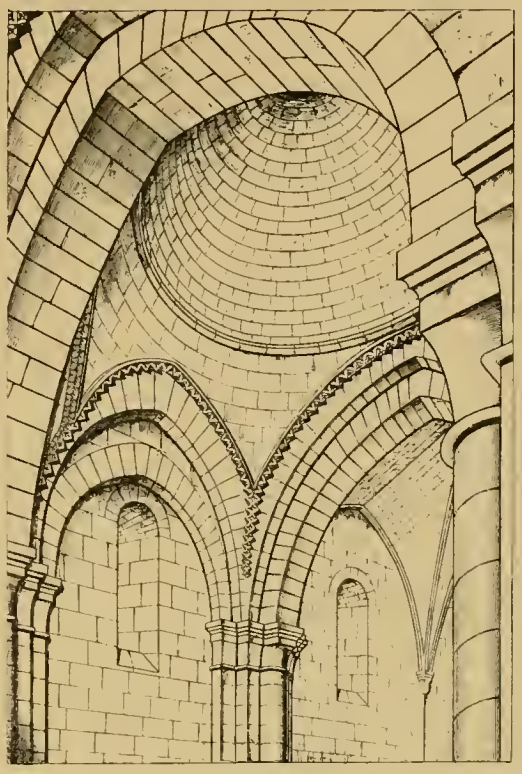

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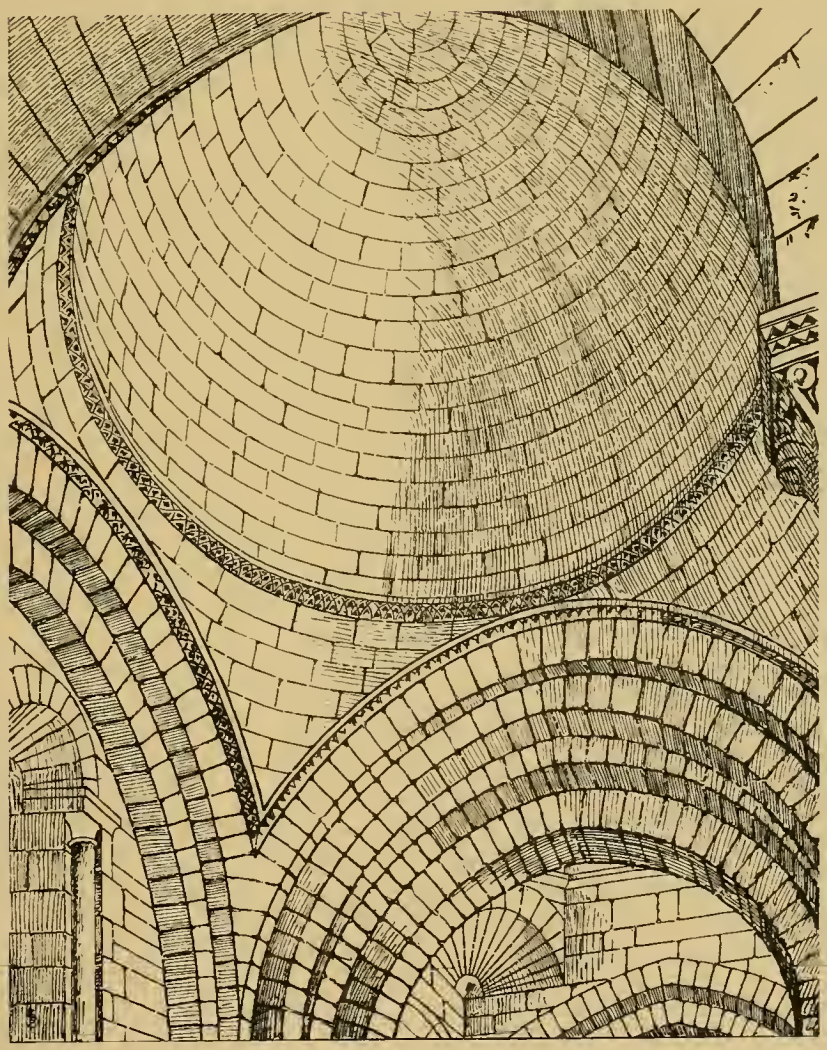
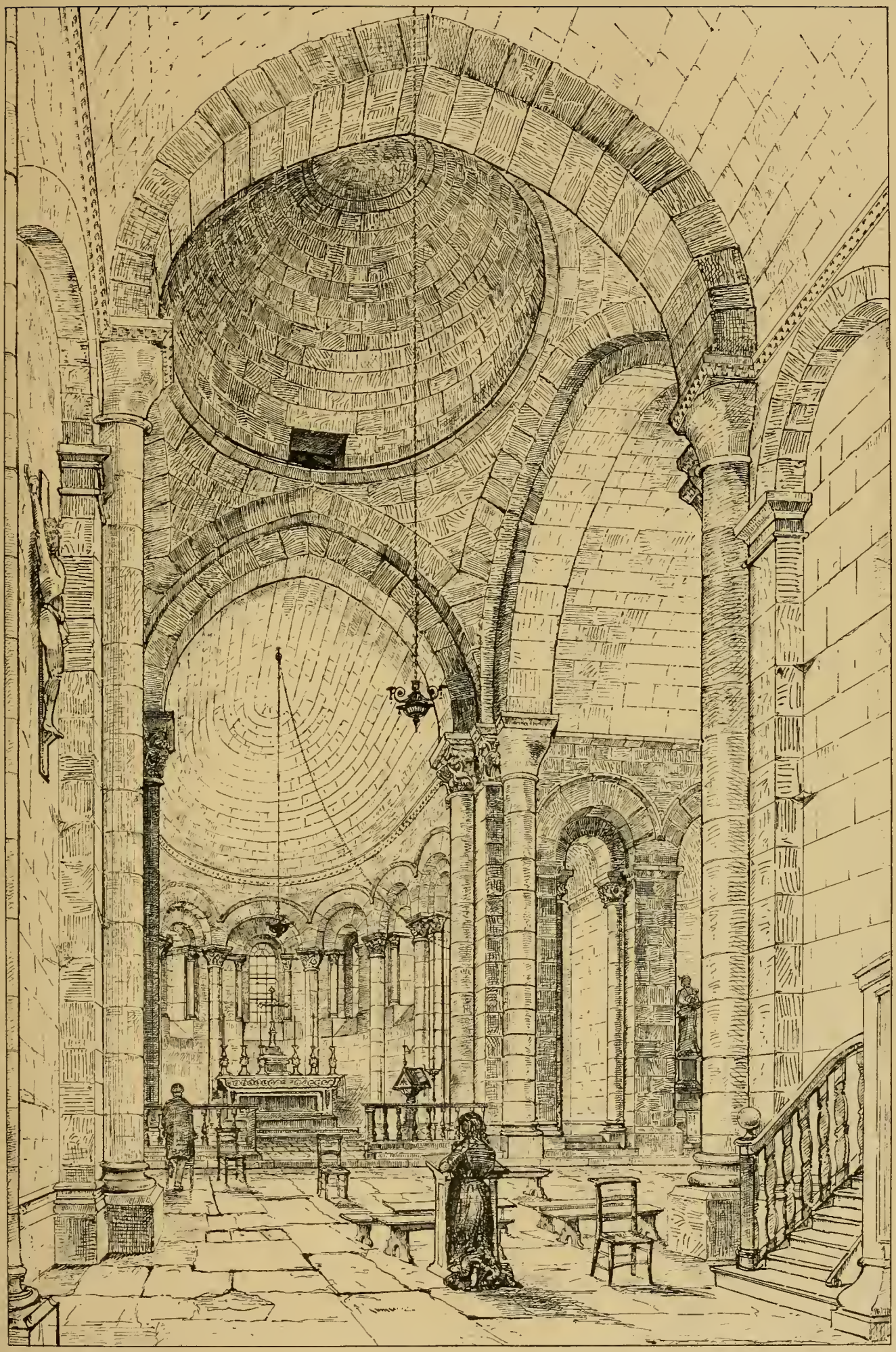


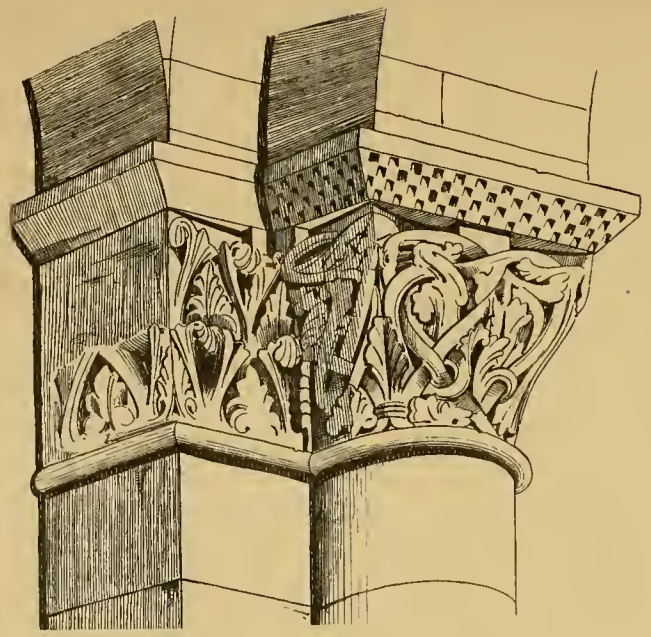
C.

J Akerman, Photo-lith London

A. MONTBRON. B. RIOUX MARTIN. C. ROULET.



MOUTHIERS.



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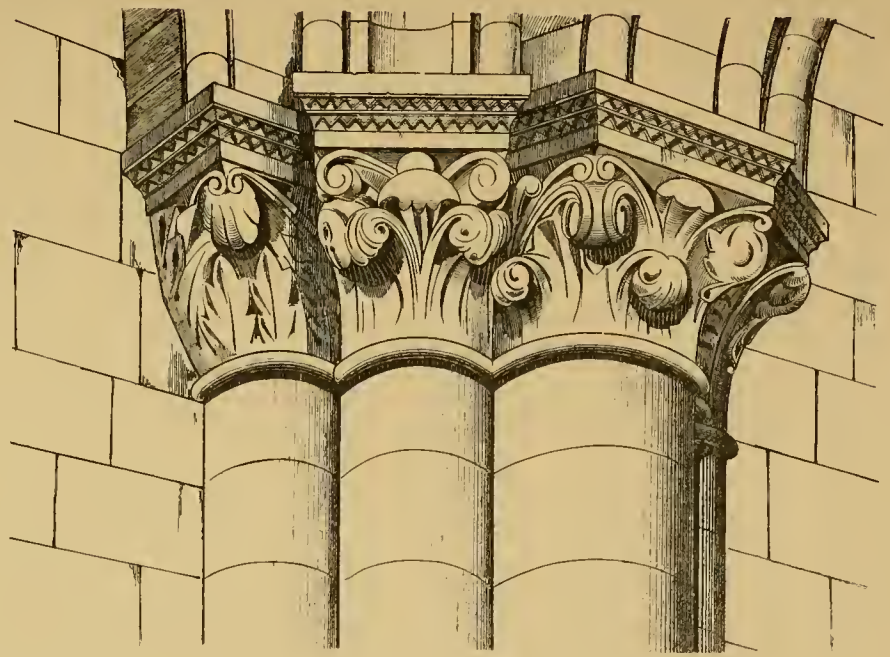

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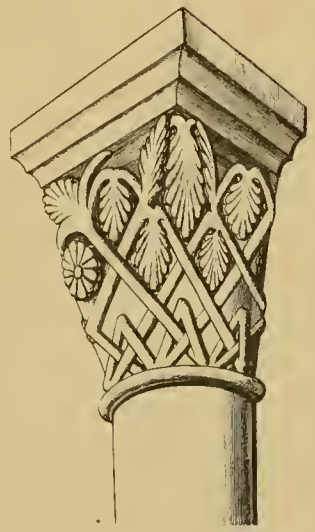
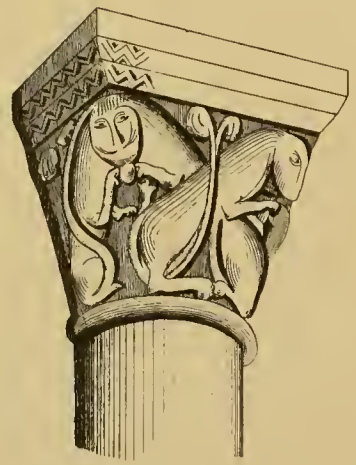


A.

A.



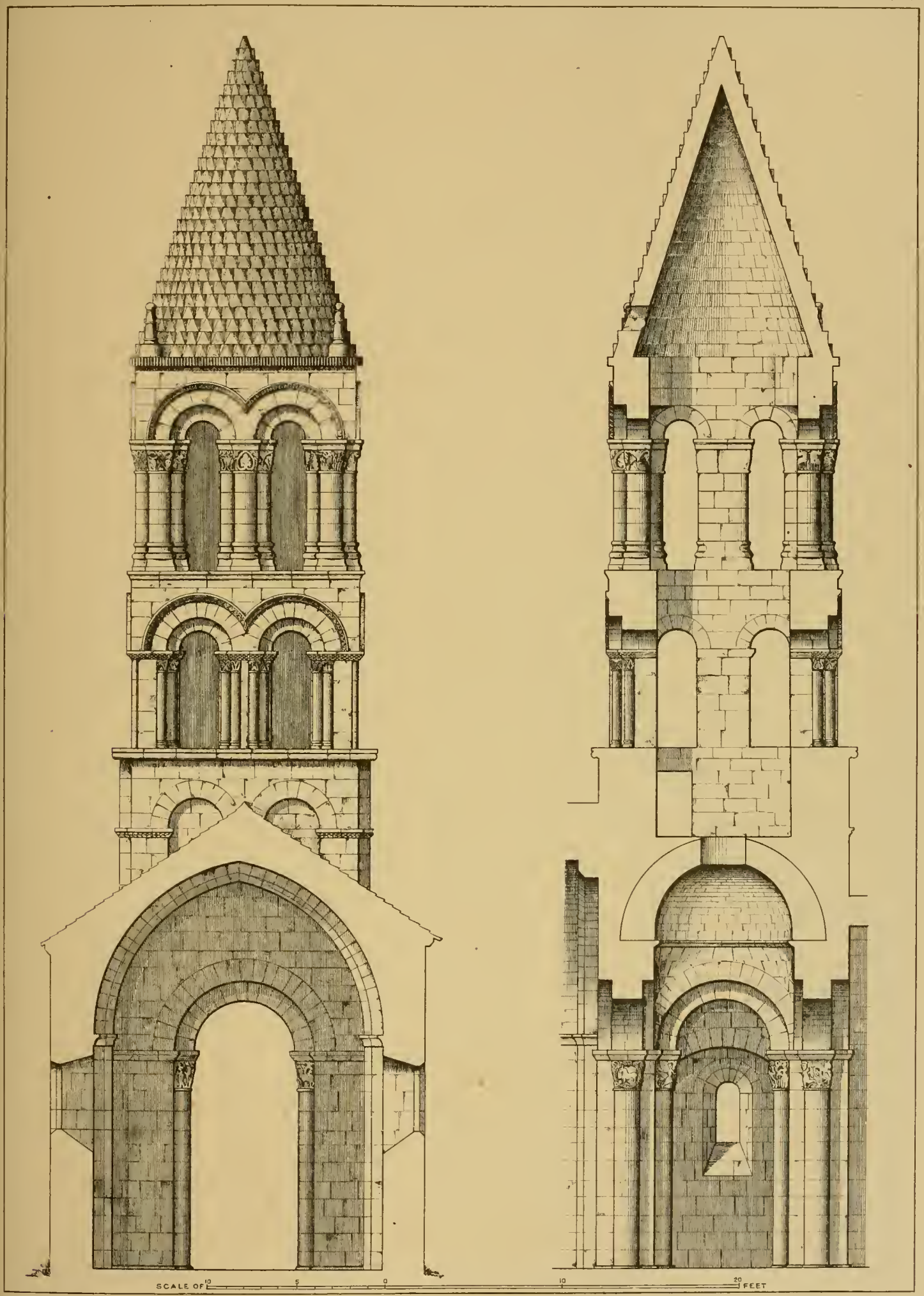
A.

A.

J Akerman Photo-lith London

A. MOUTHIERS.

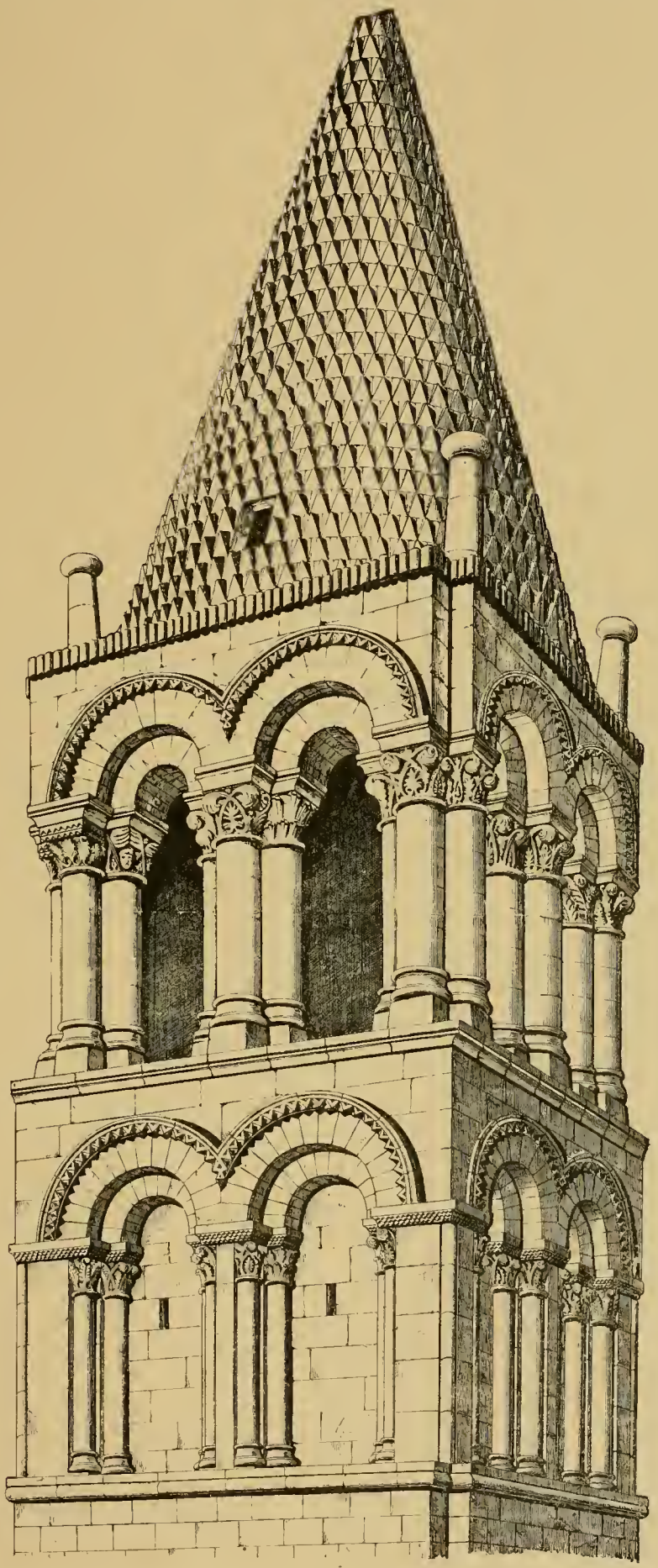
B. LA COURONNE.



SECTION THROUGH NAVE.
LOOKING EAST.

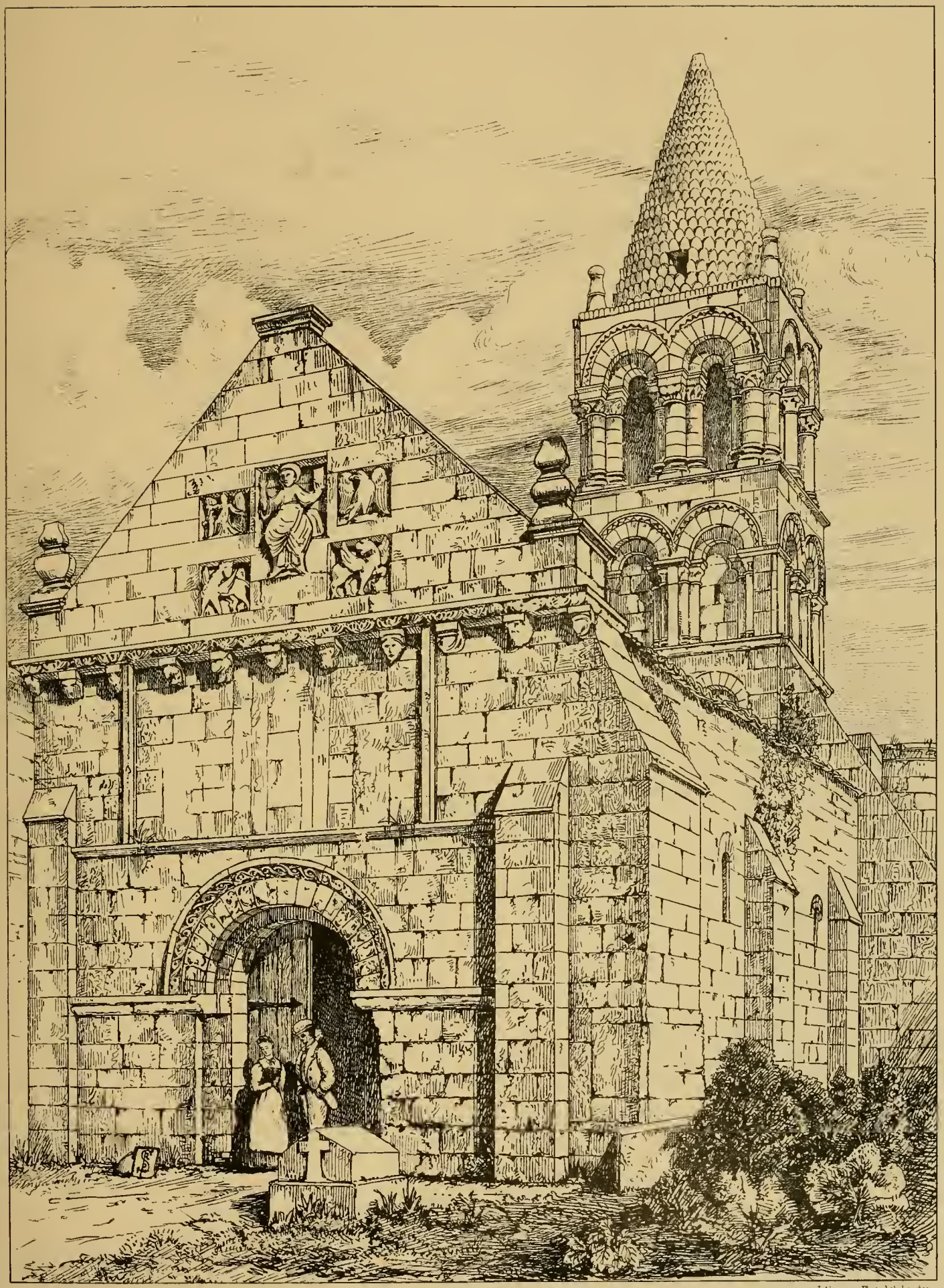
TROIS PALIS.

SECTION THROUGH TOWER.
LOOKING NORTH.



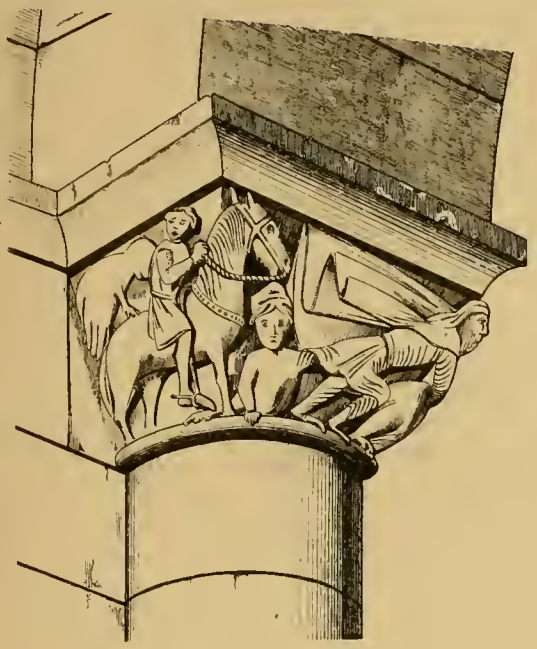
J Akerman, Photo-lith London

TROIS PALIS.



J Akerman, Photo lith London

TROIS PALIS. WEST END.



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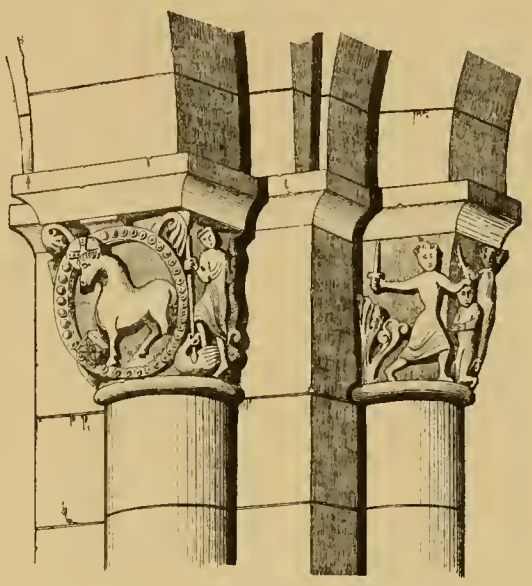

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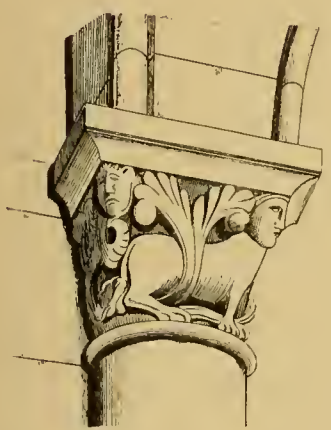

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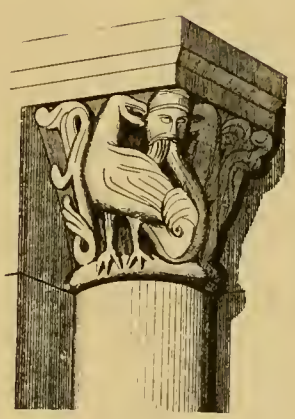

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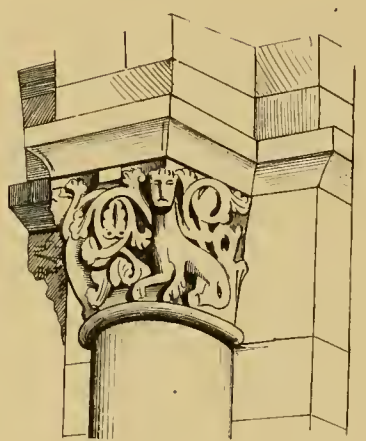
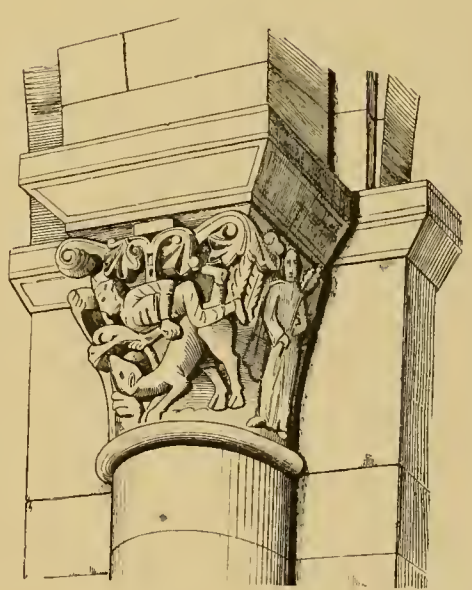


B.

C.

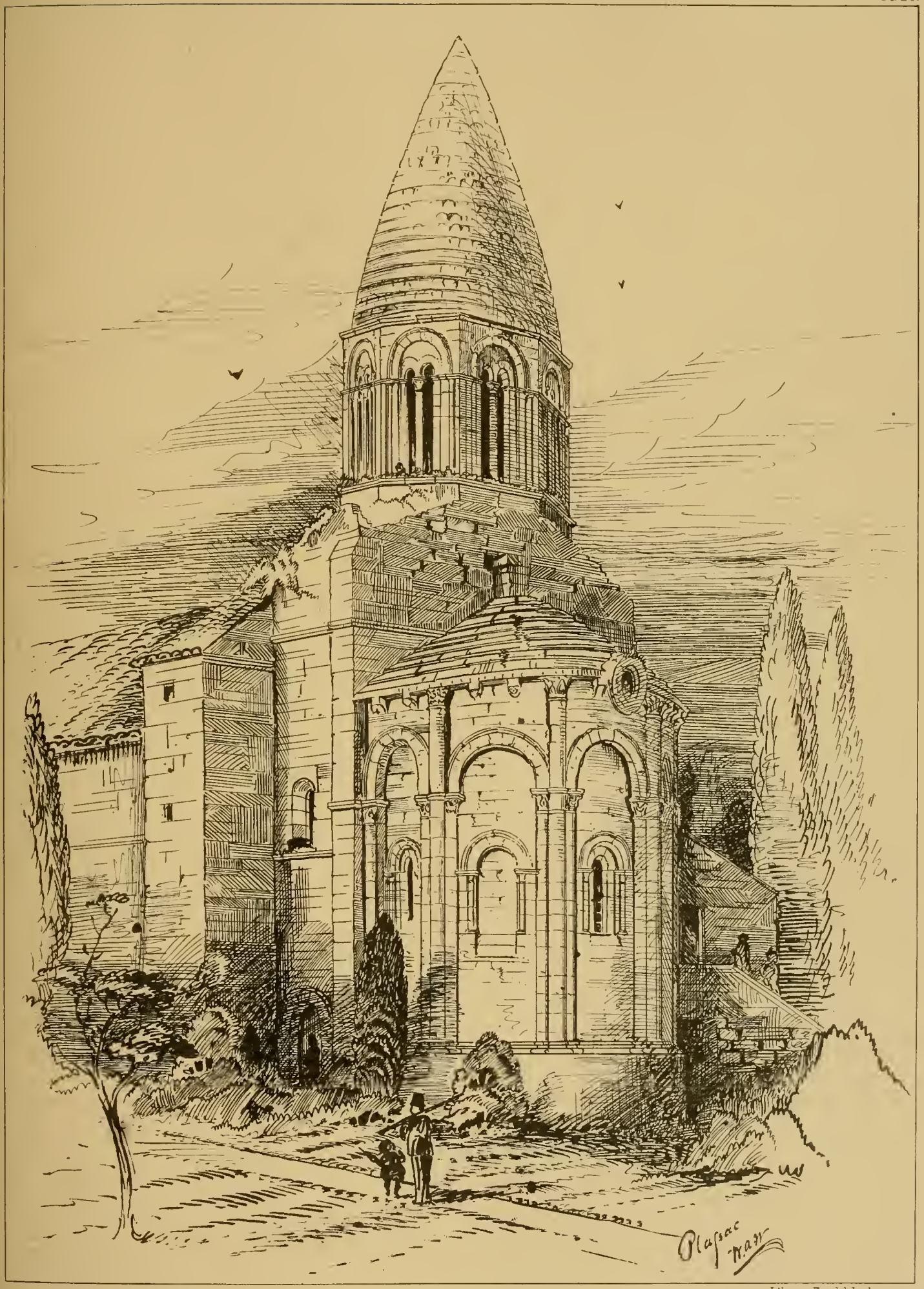
A.



B.

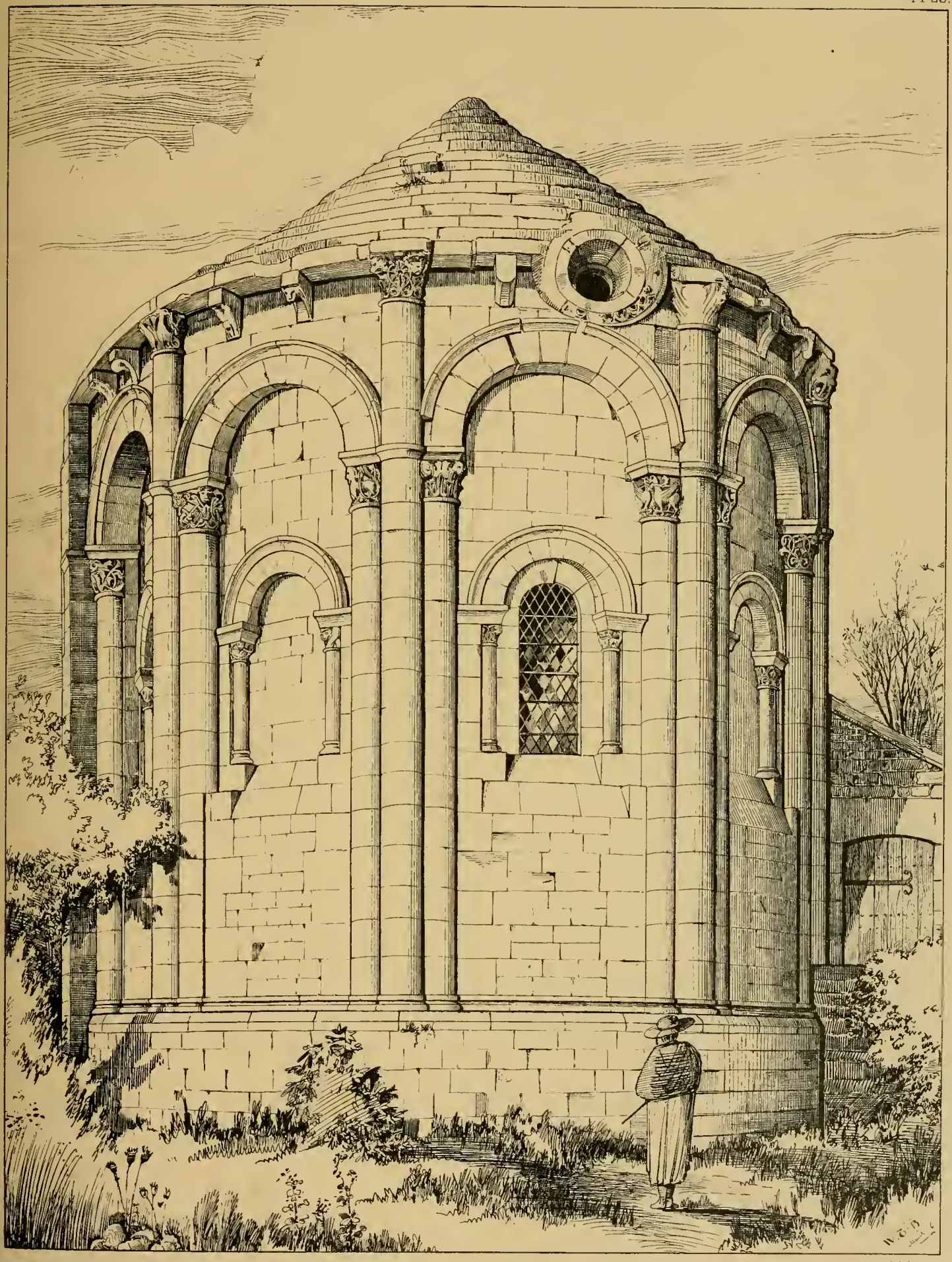
J. Akerman, Photo-lith. London.

A. St Quentin. B. Trois Palis. C. Roulet.



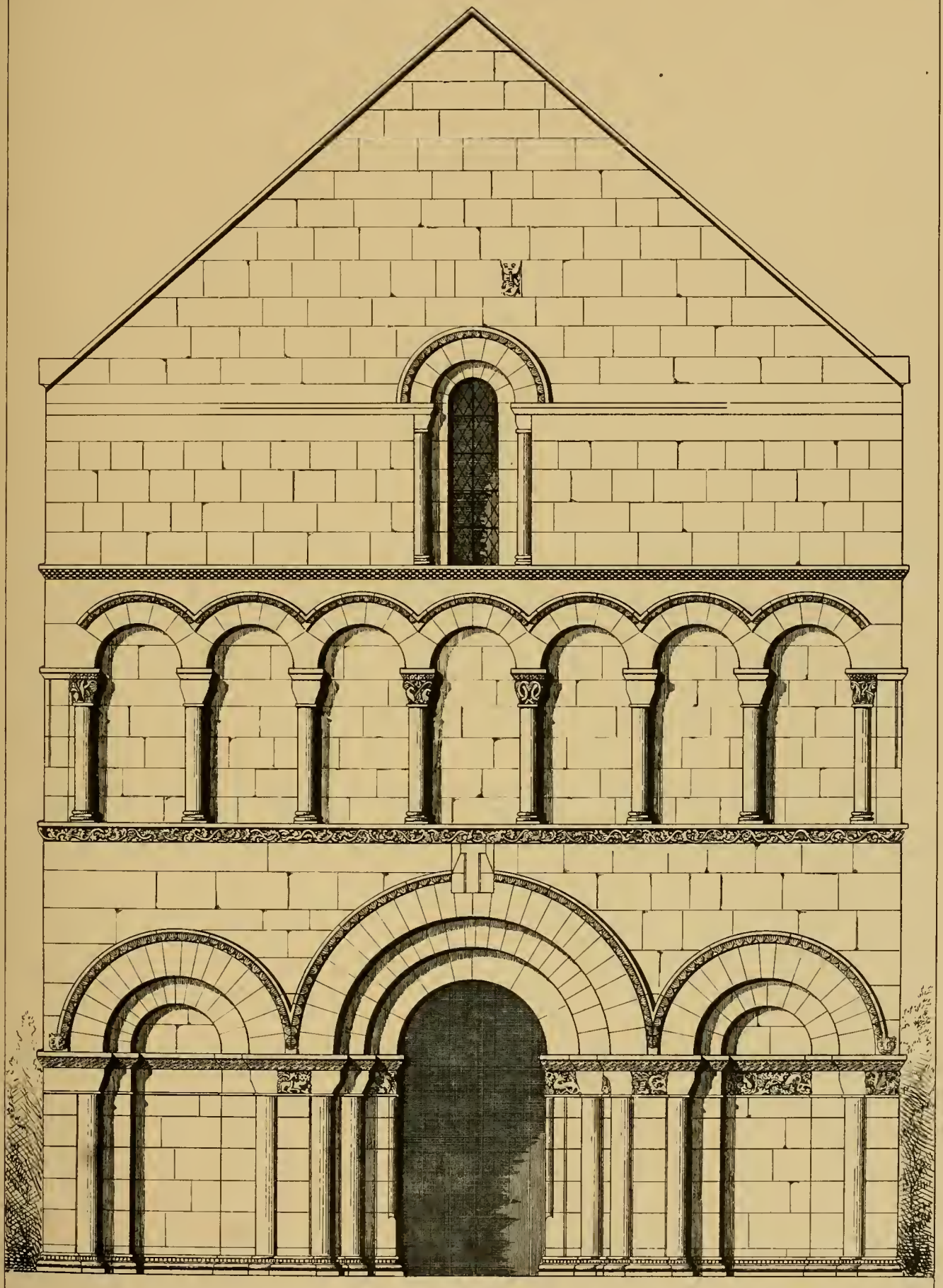
J Akerman, Photo lith London

PLASSAC FROM S.E.



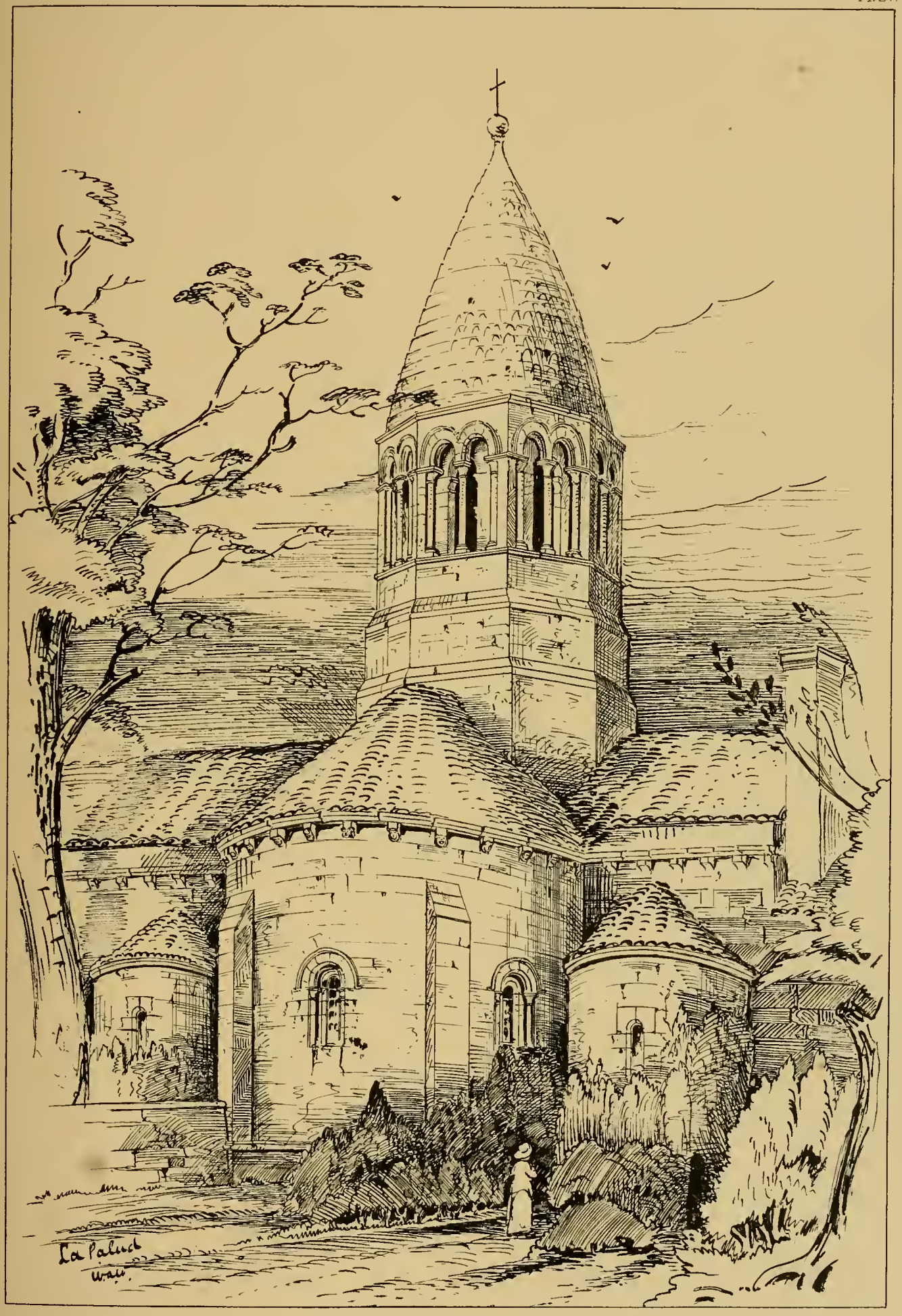
J.Akerman.Photo-lith London

PLASSAC. EAST END.



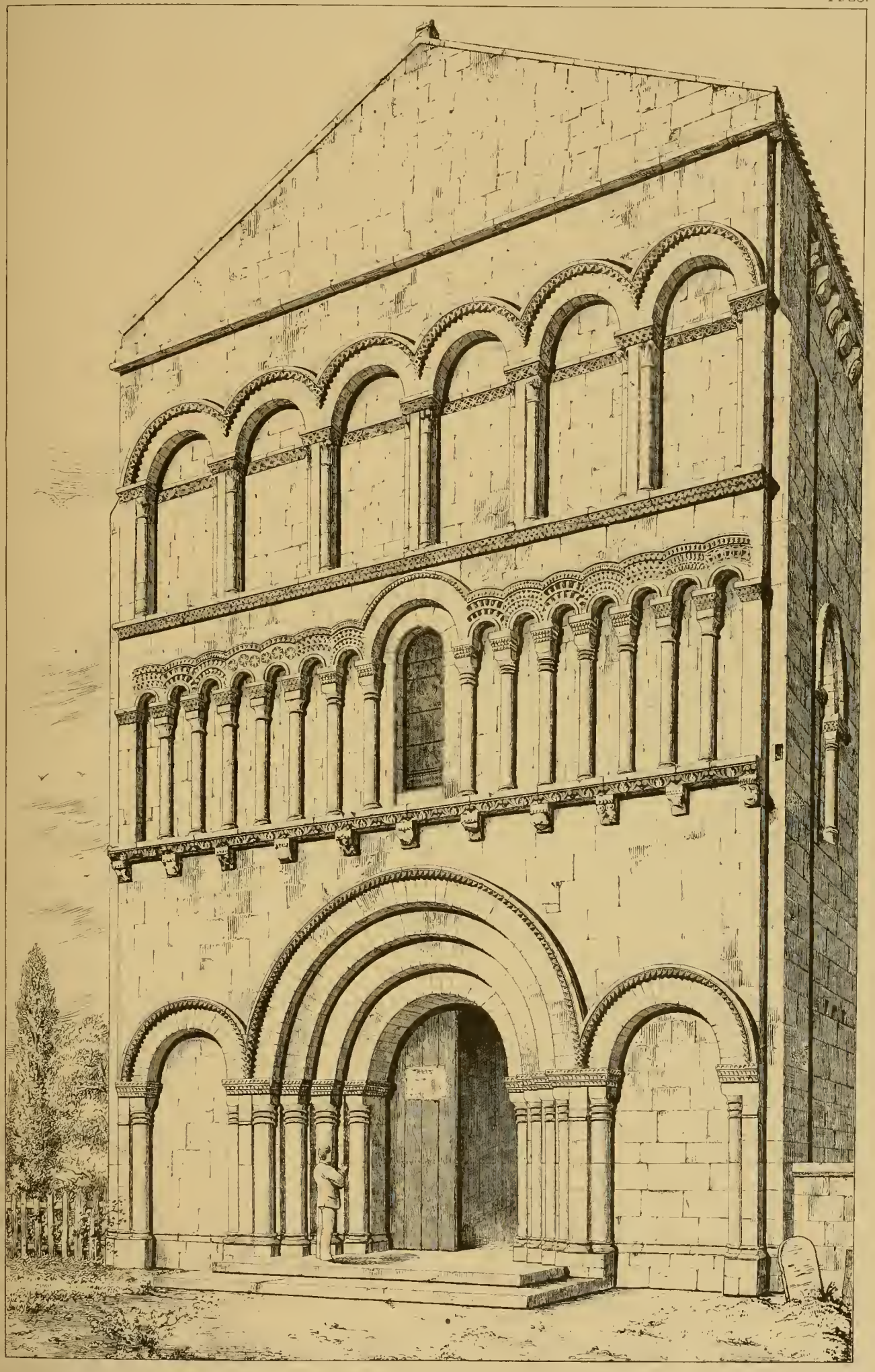
NOTE. *All the Capitals are carved, but only those measured and shewn on the spot are given.*

LA PALUD. WEST FRONT.

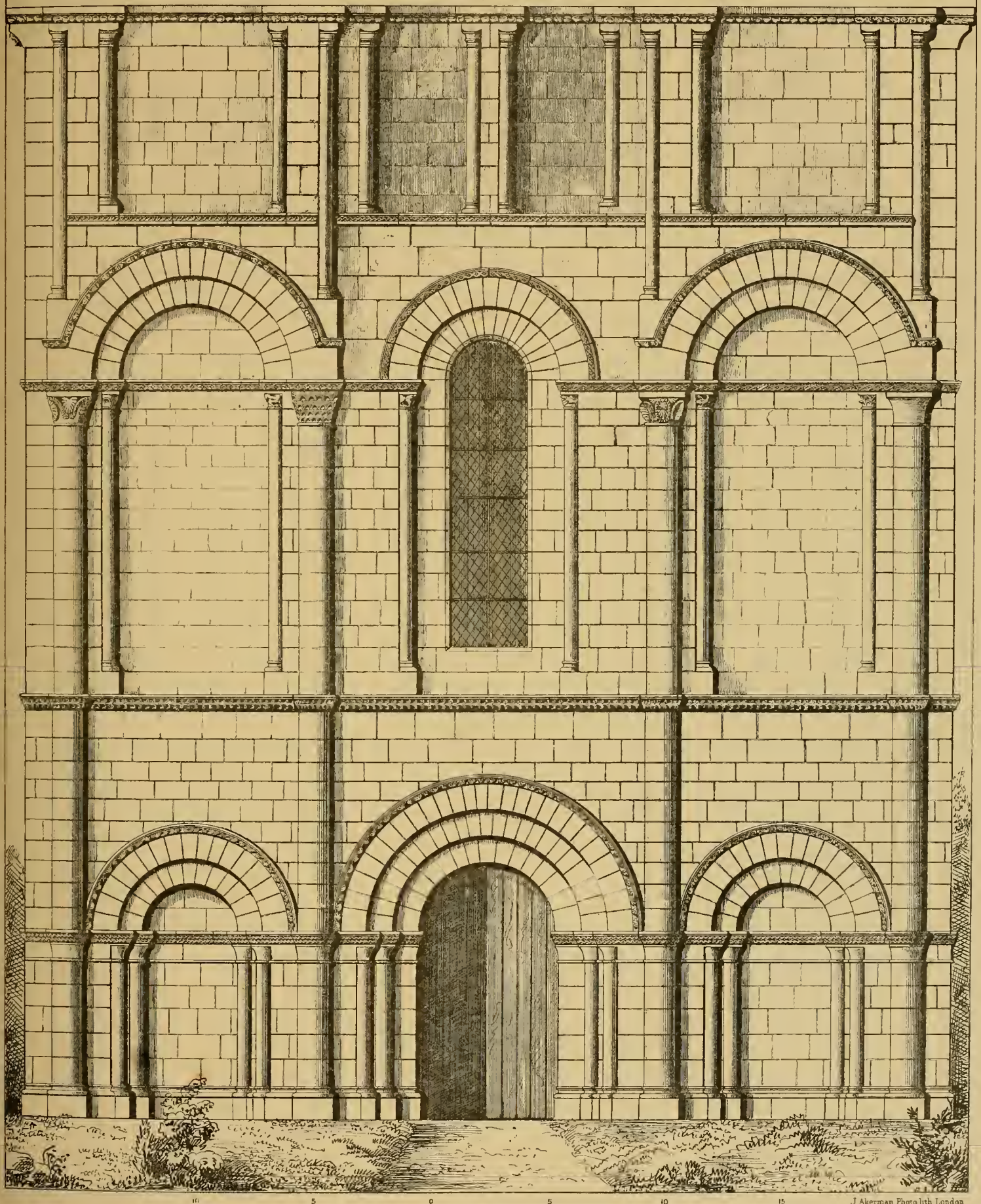


J. Akerman, Photo-lith London.

LA PALUD. EAST END.

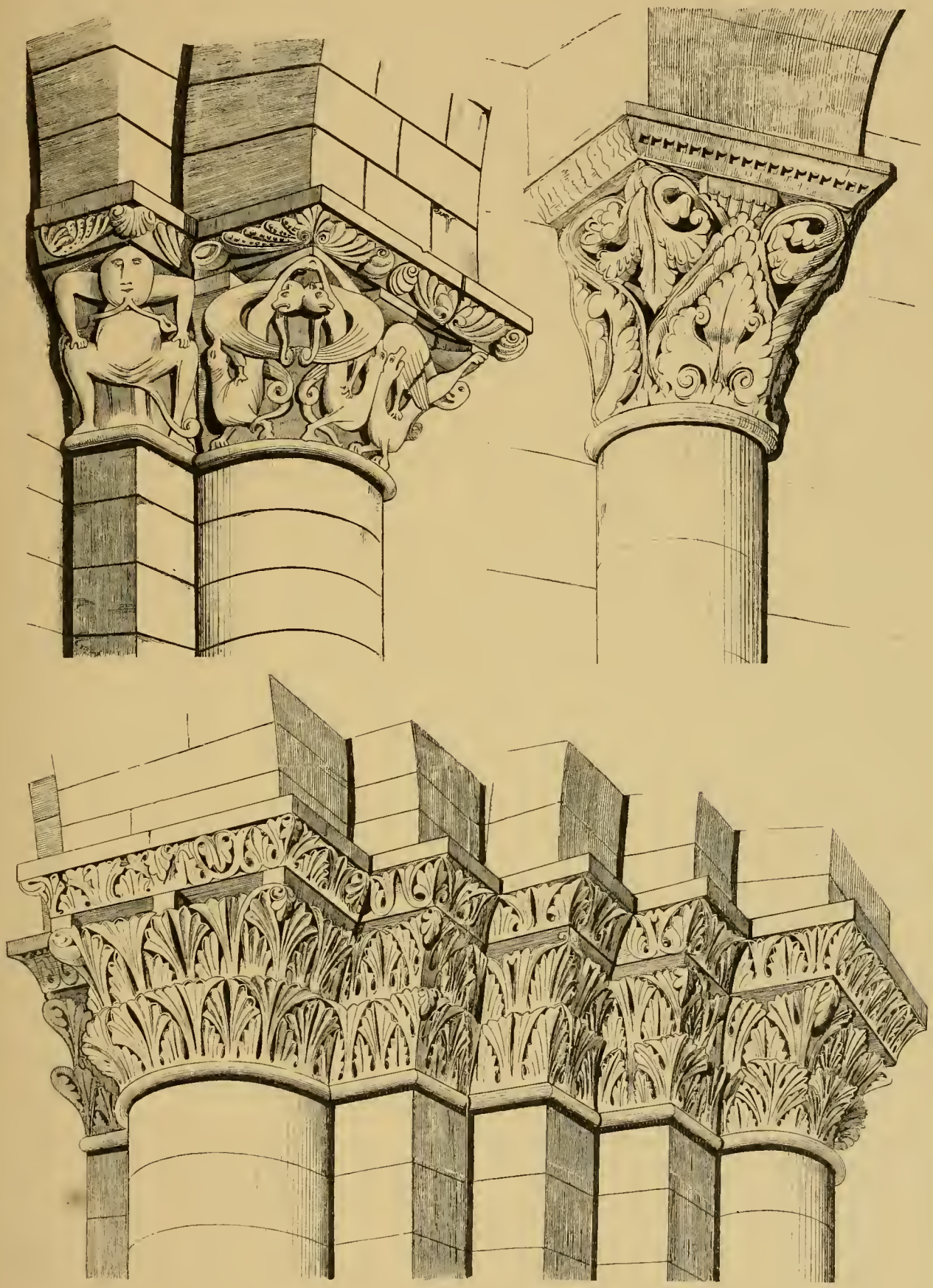


BOURG CHARENTE. WEST FRONT.



J. Akerman, Photo lith London

LANVILLE. WEST FRONT.



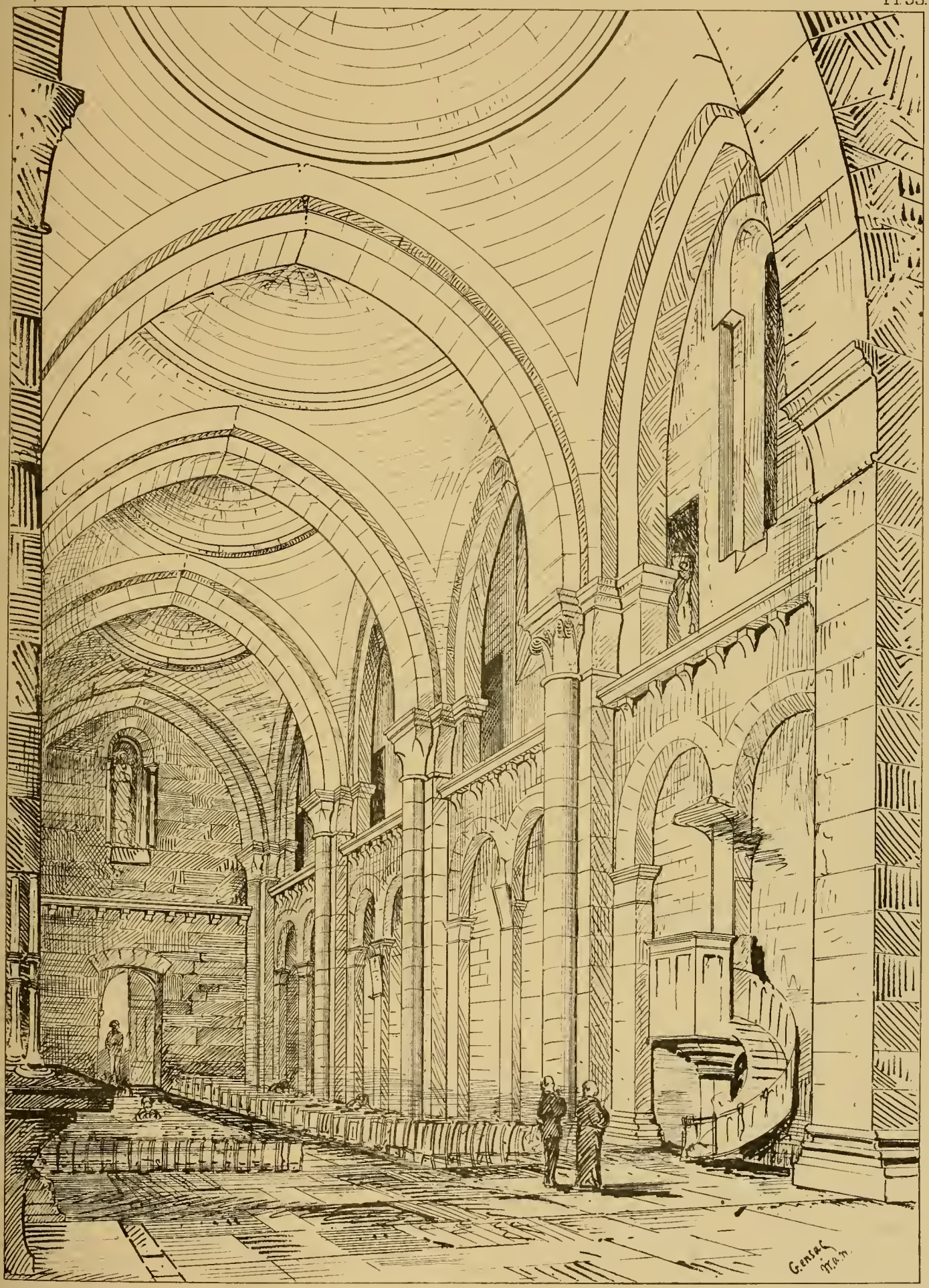
J Akerman, Photo-lith. London

LANVILLE.

J. Akerman Photo lith. London

St Estêphe. south side.

GENSAC. WEST-FRONT.



J. Akerman. Photo lith London

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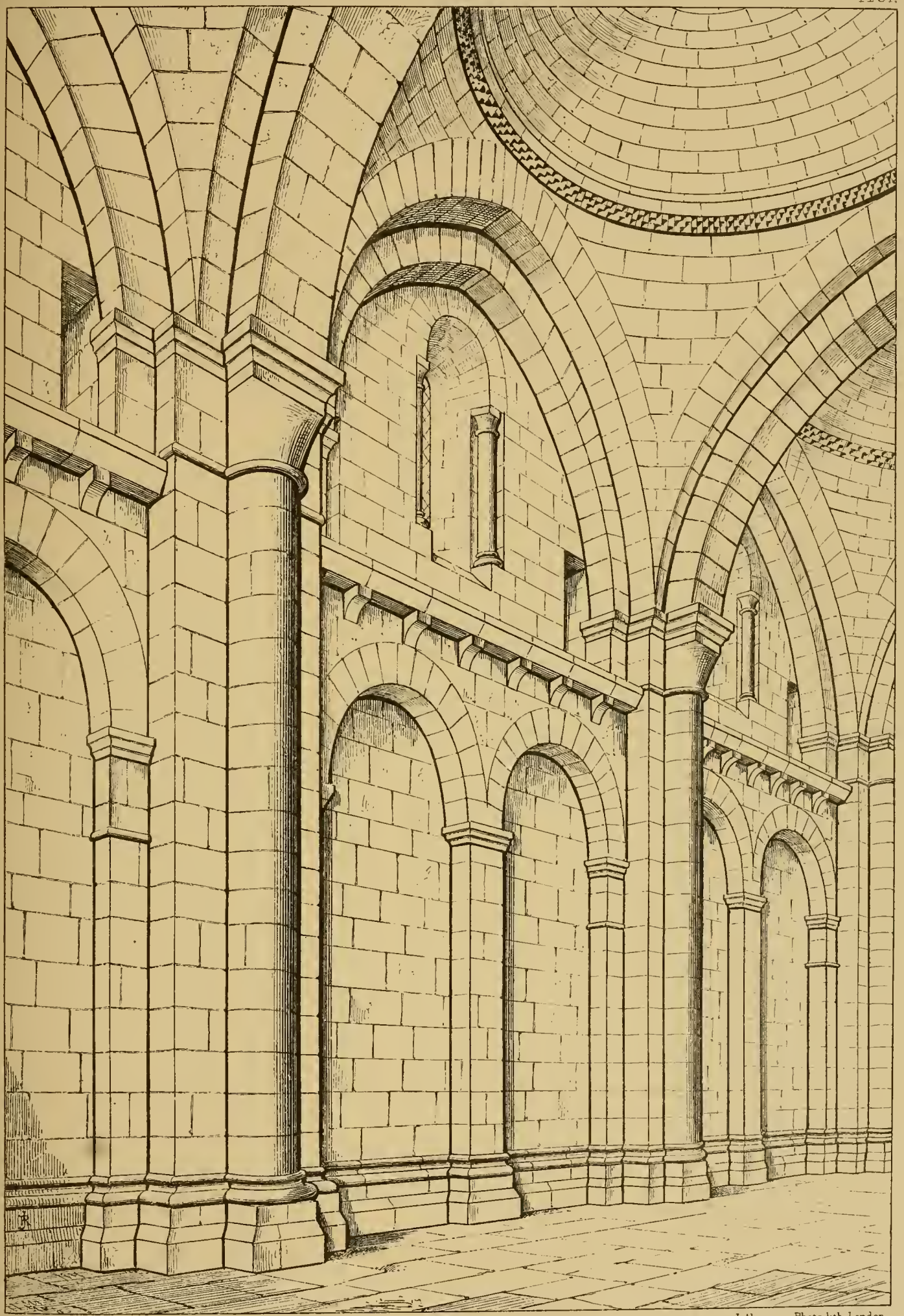

J Akerman, Photo-lith London

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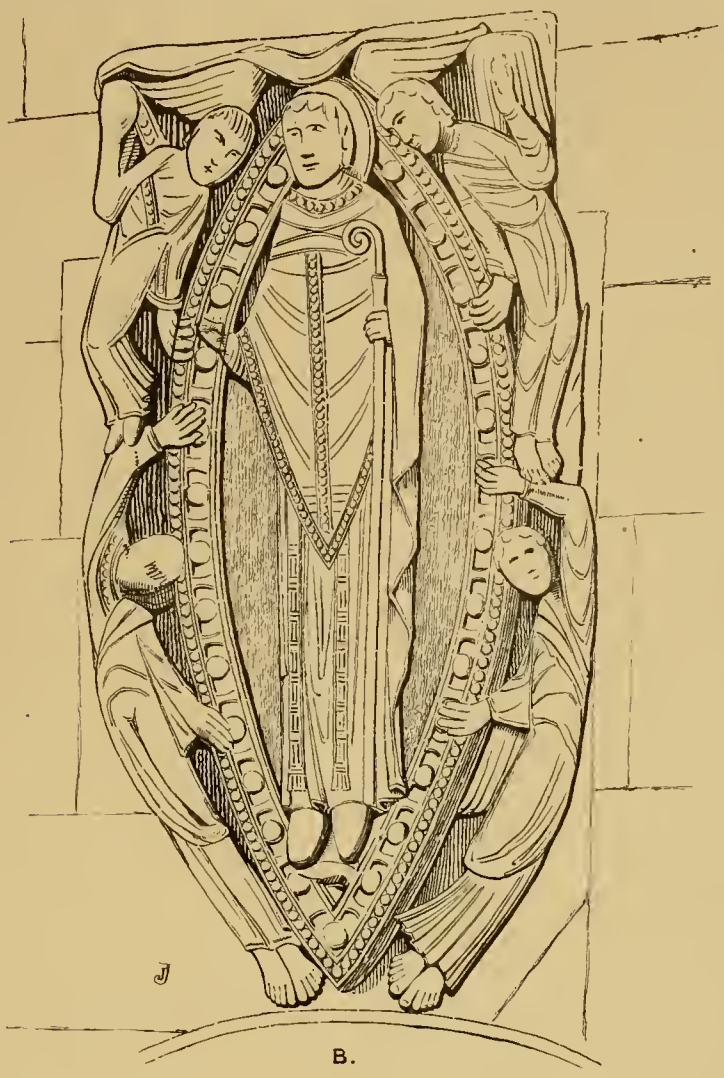

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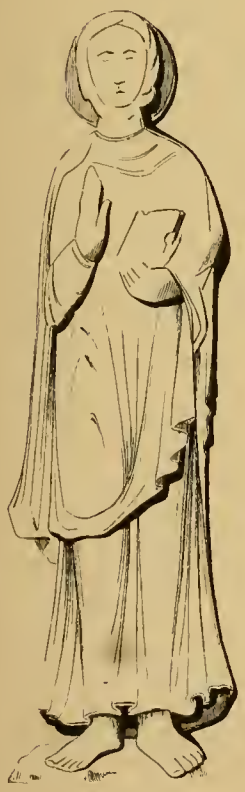

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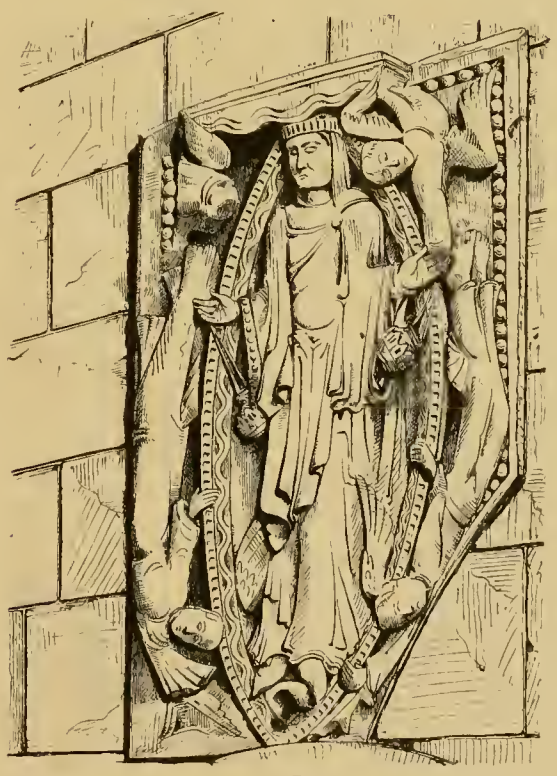

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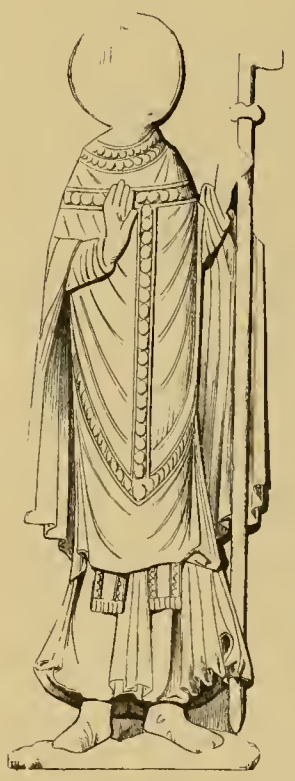


A.

J. Akerman, Photo-lith London.

A. St Amand de Boixe. B. Gensac.

J. Akerman. Photo lith London

St Amand de Boixe. central dome.

J. Akerman. Photo-lith. London

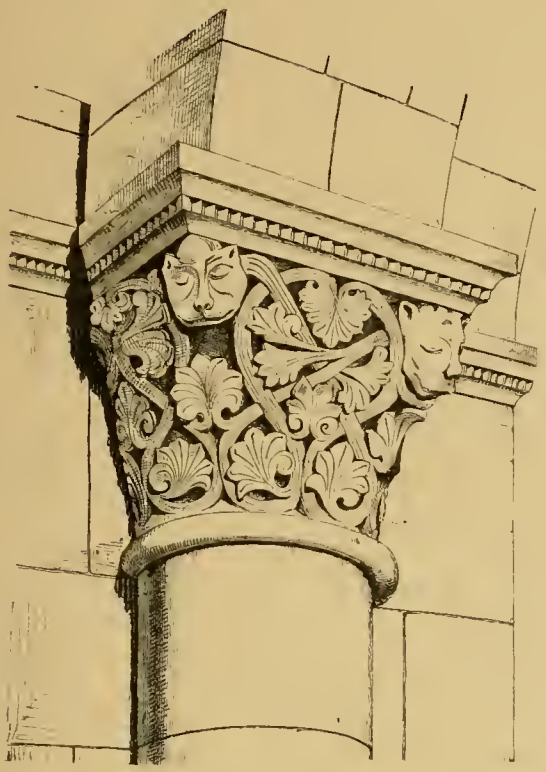
ST. AMAND DE BOIXE.

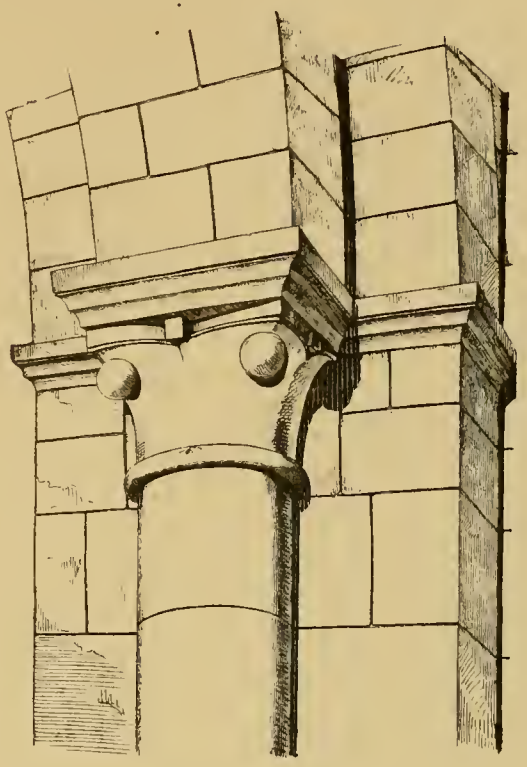
J Akerman Photo lith London

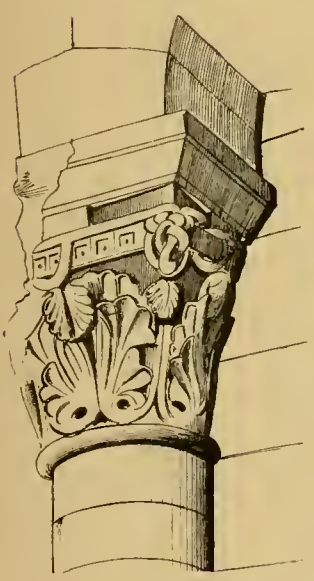
St. Amand de Boixe.

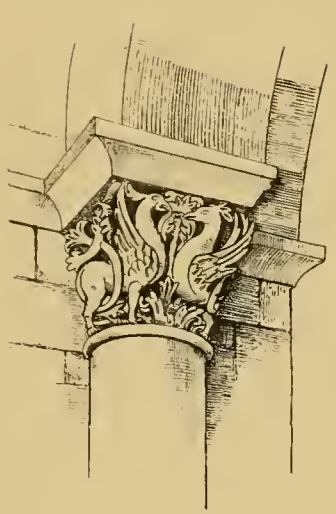
J Akerman. Photo-lith London

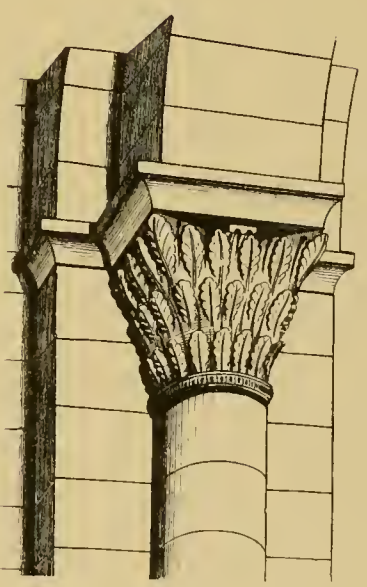
St. Amand de Boixe.









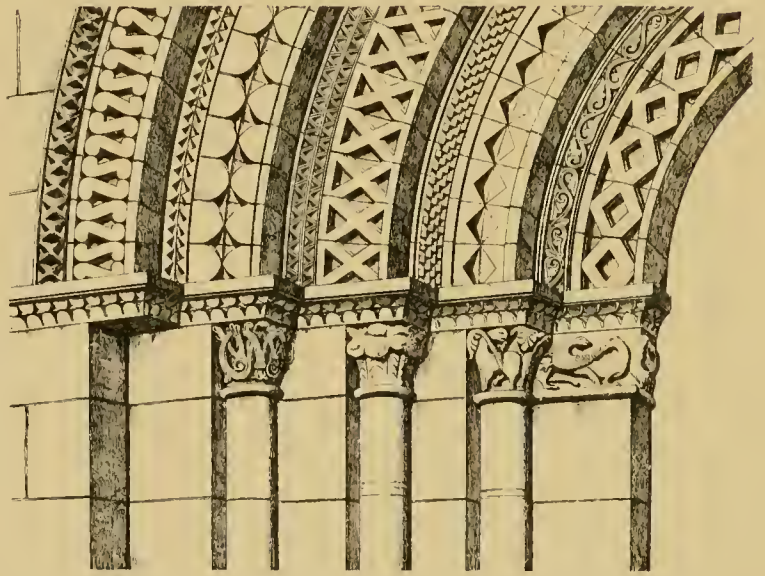


J. Akerman, Photo-lith. London.

St Amand de Boixe.

A.

A.



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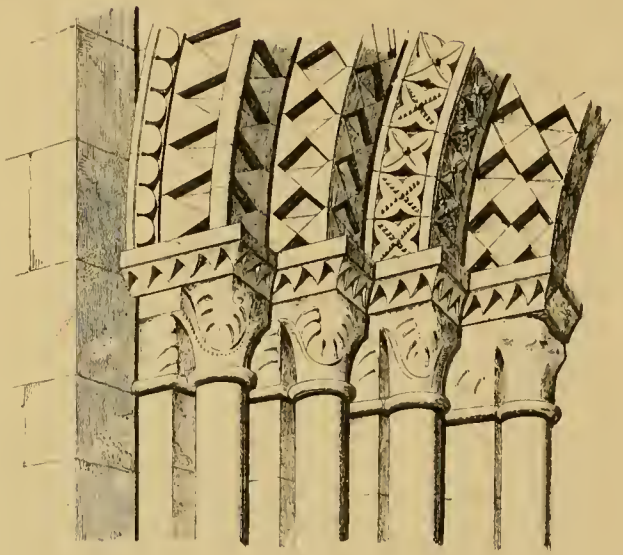

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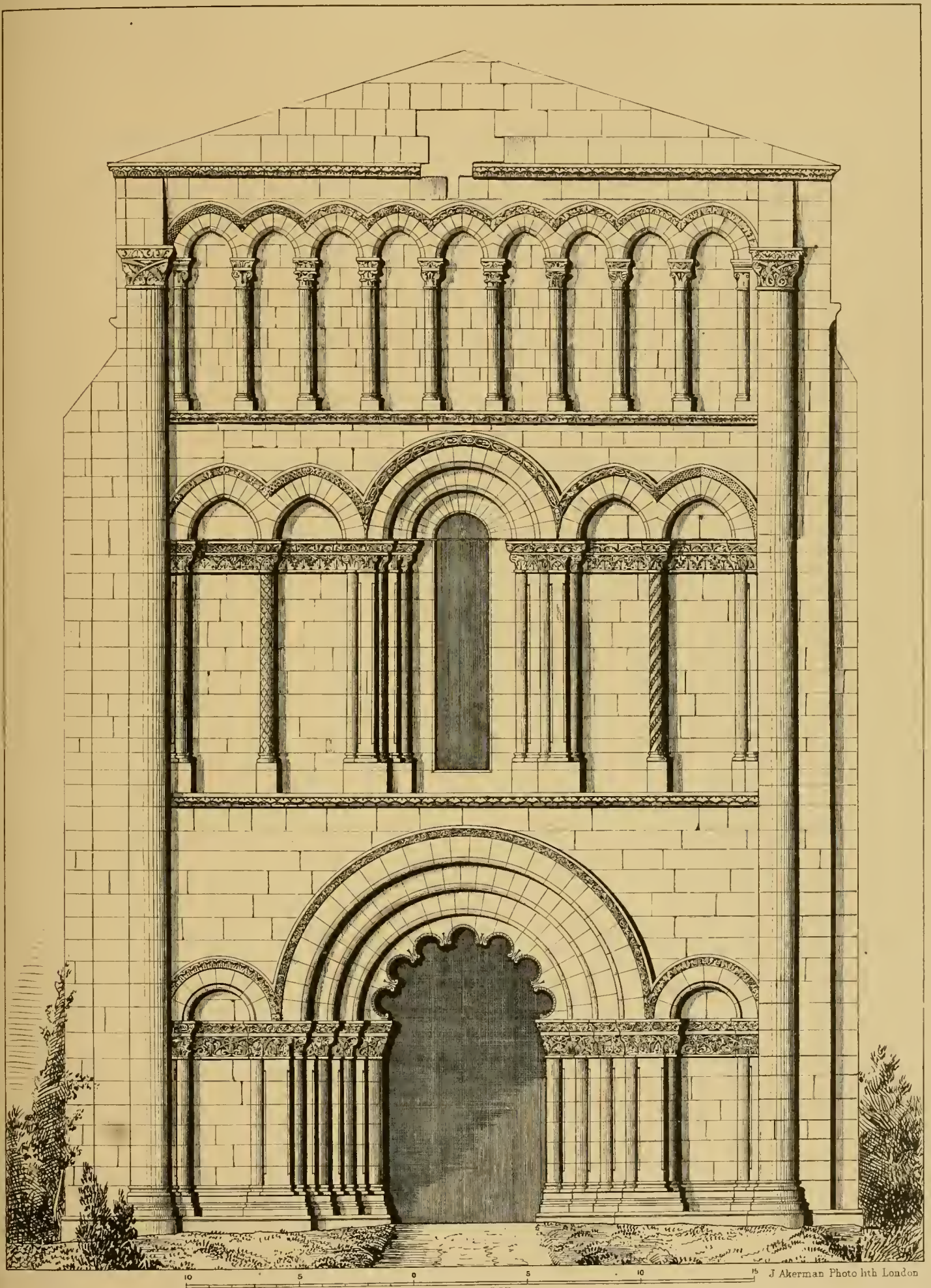
C.

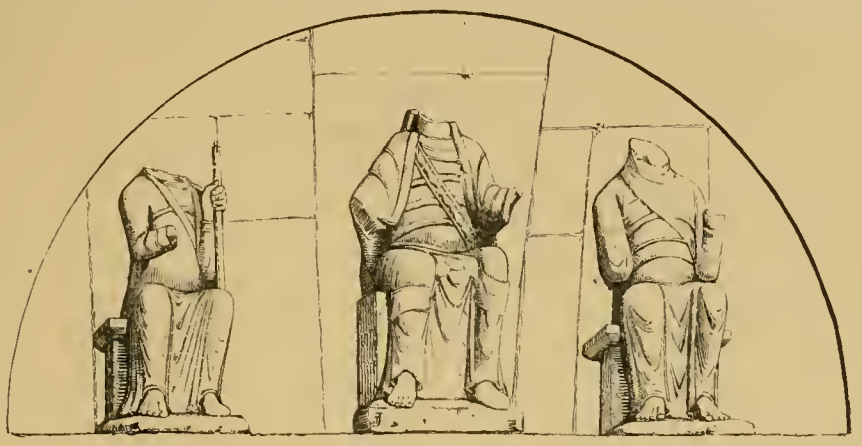
J Akerman Photo-lith London

A. Angoulême. B. St Amand de Boixe. C. Aubeterre.



J Akerman Photo lith London

CHÂTRES W. FRONT.



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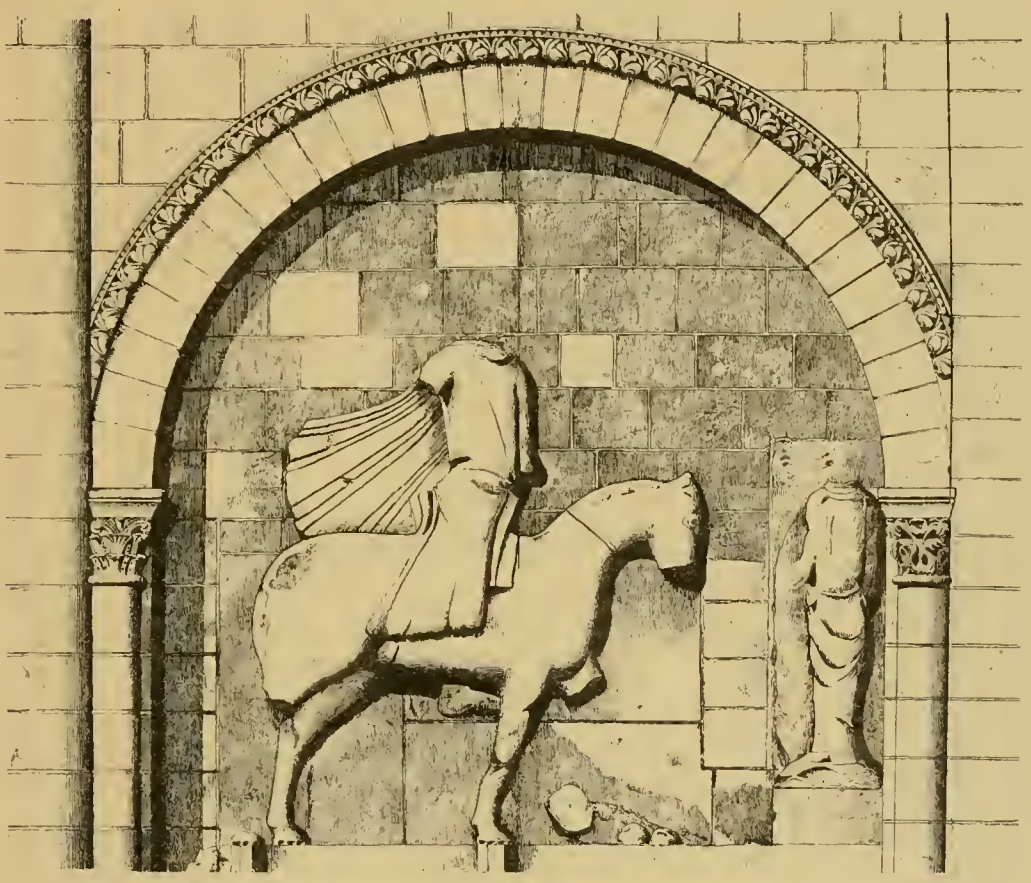

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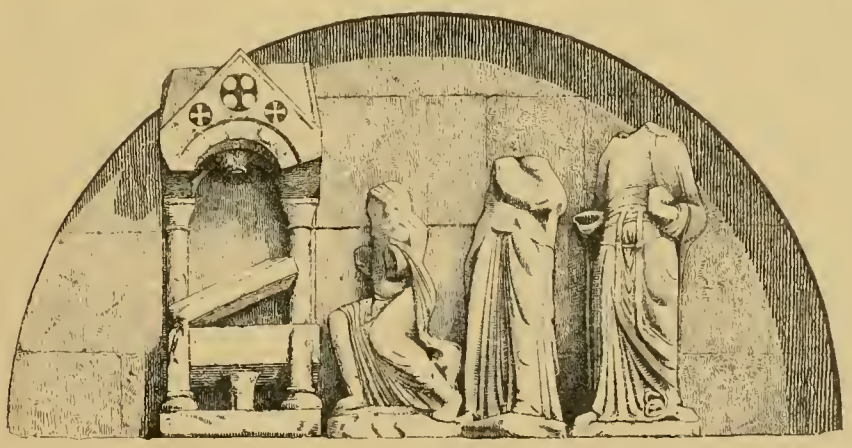
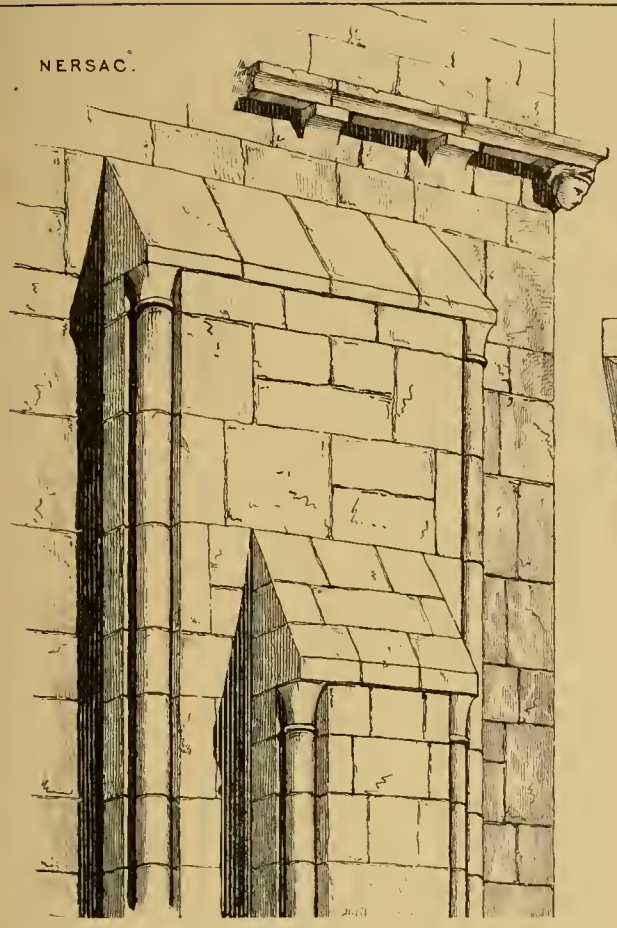


A.

J Akerman. Photo-lith London

A. CHALAIS. B. CHATEAUNEUF.

NERSAC.



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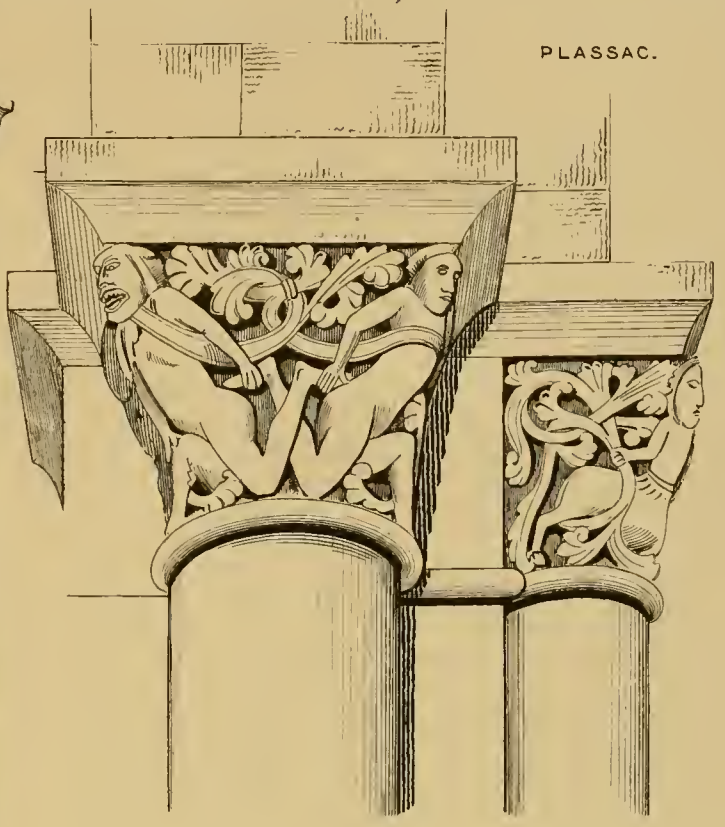

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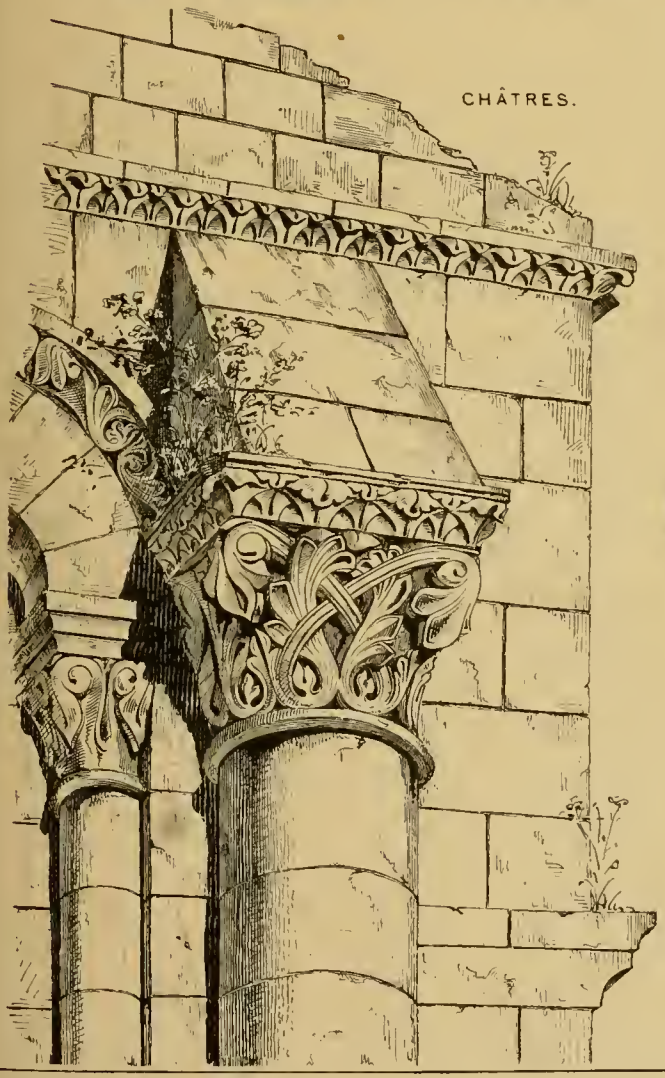

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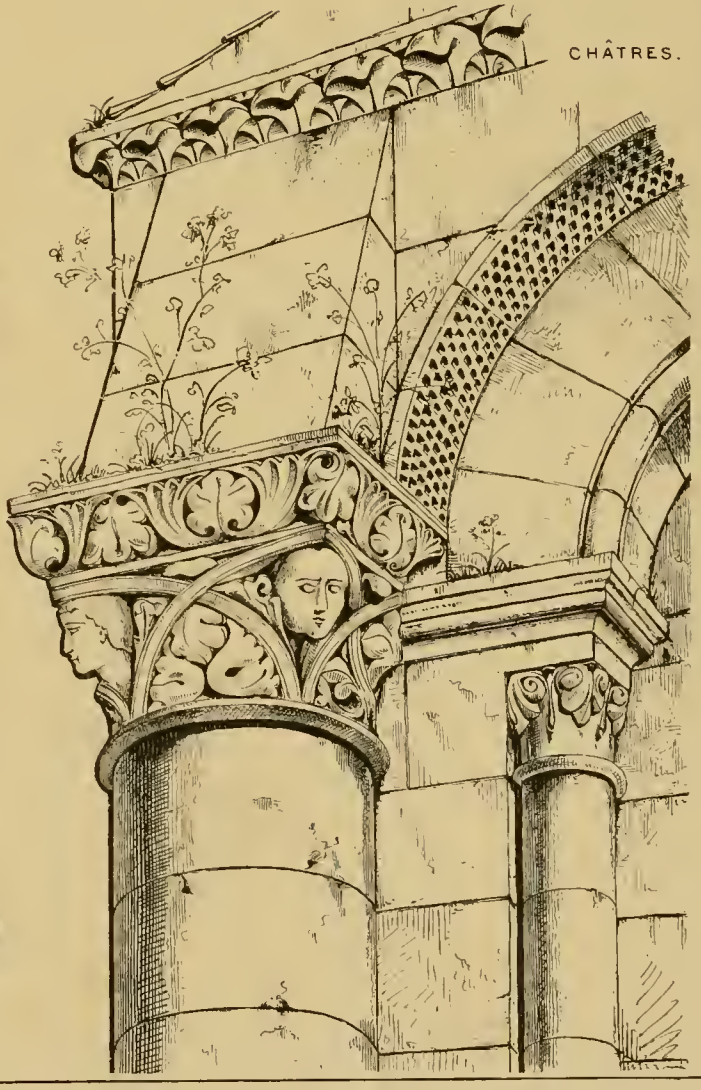

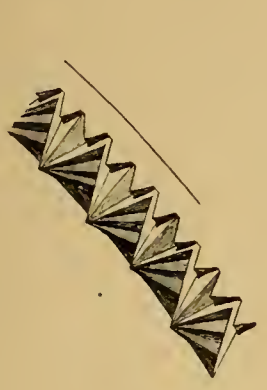

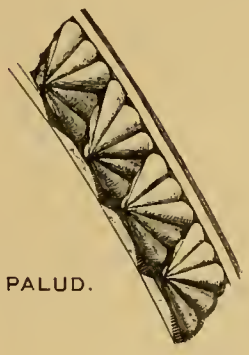

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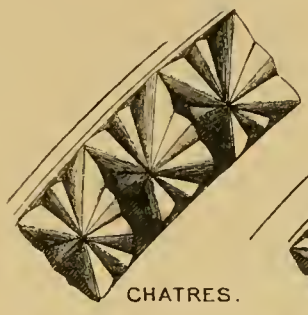

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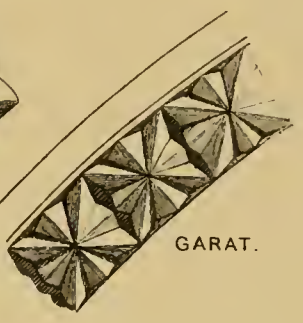

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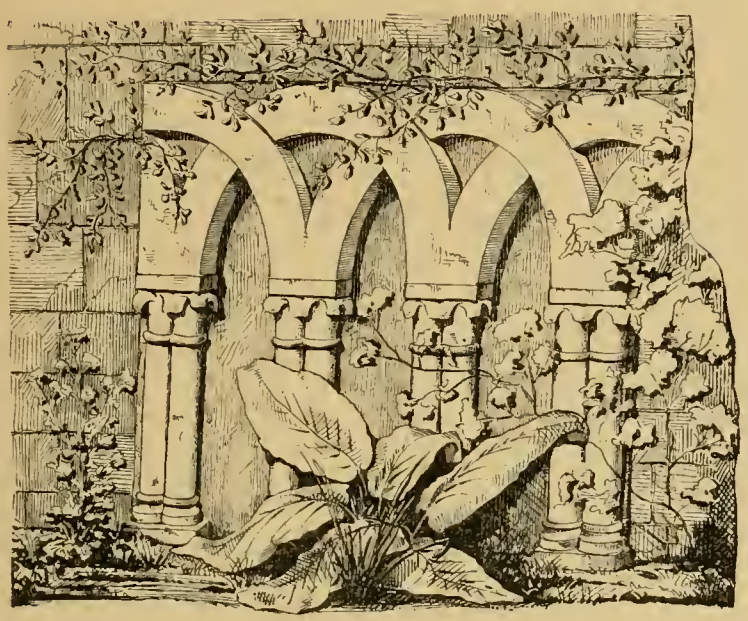
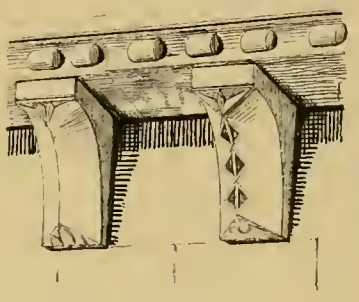


CELLEFROUIN.



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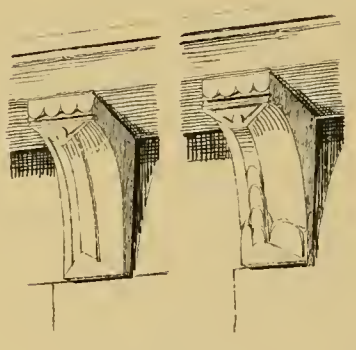

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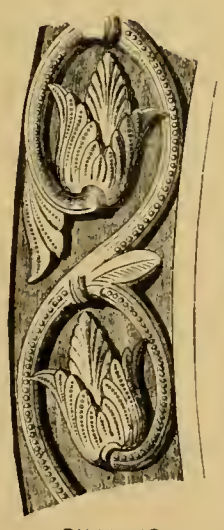

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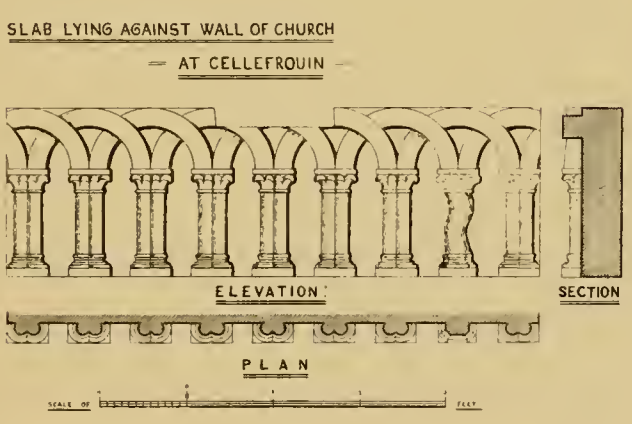

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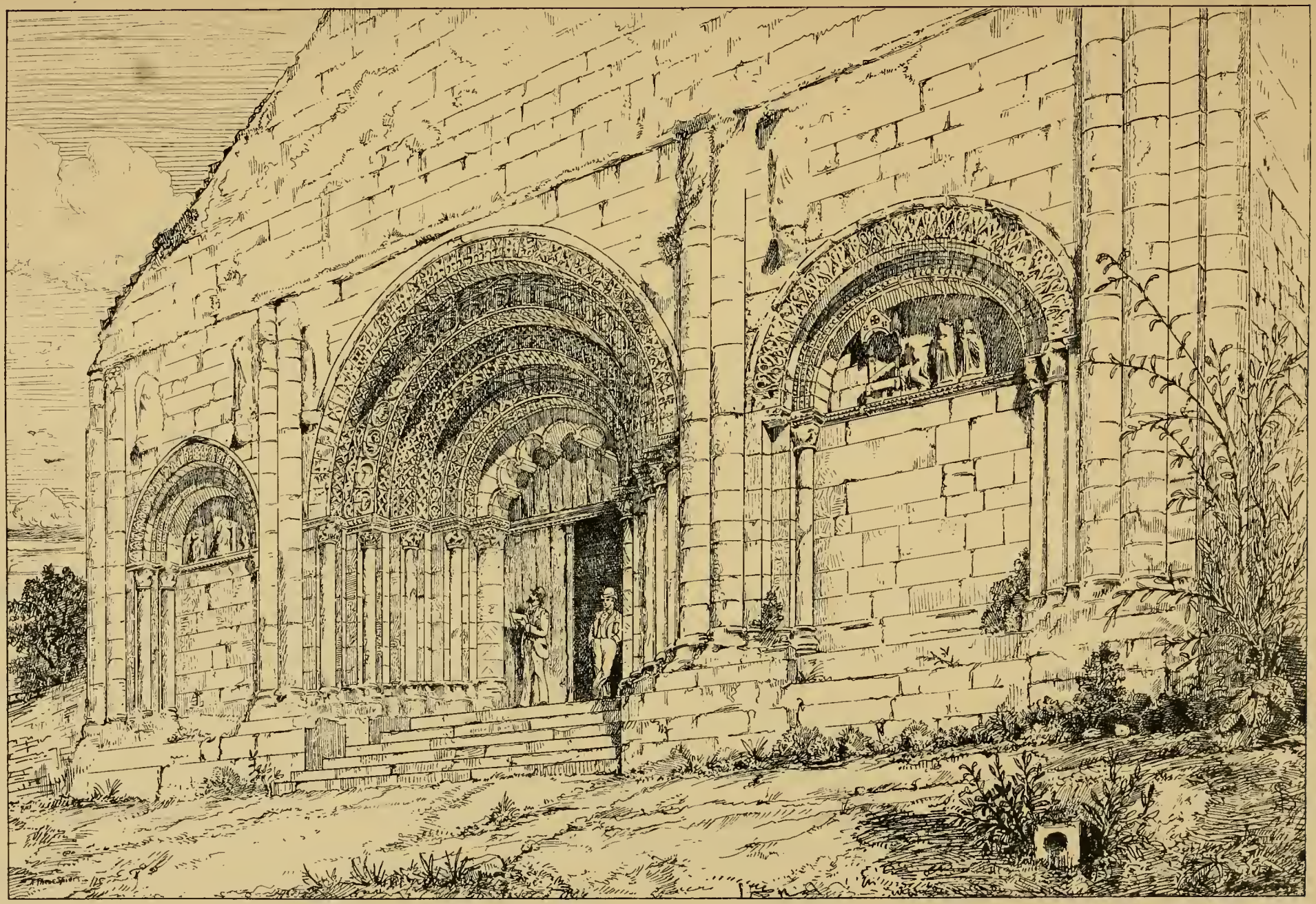
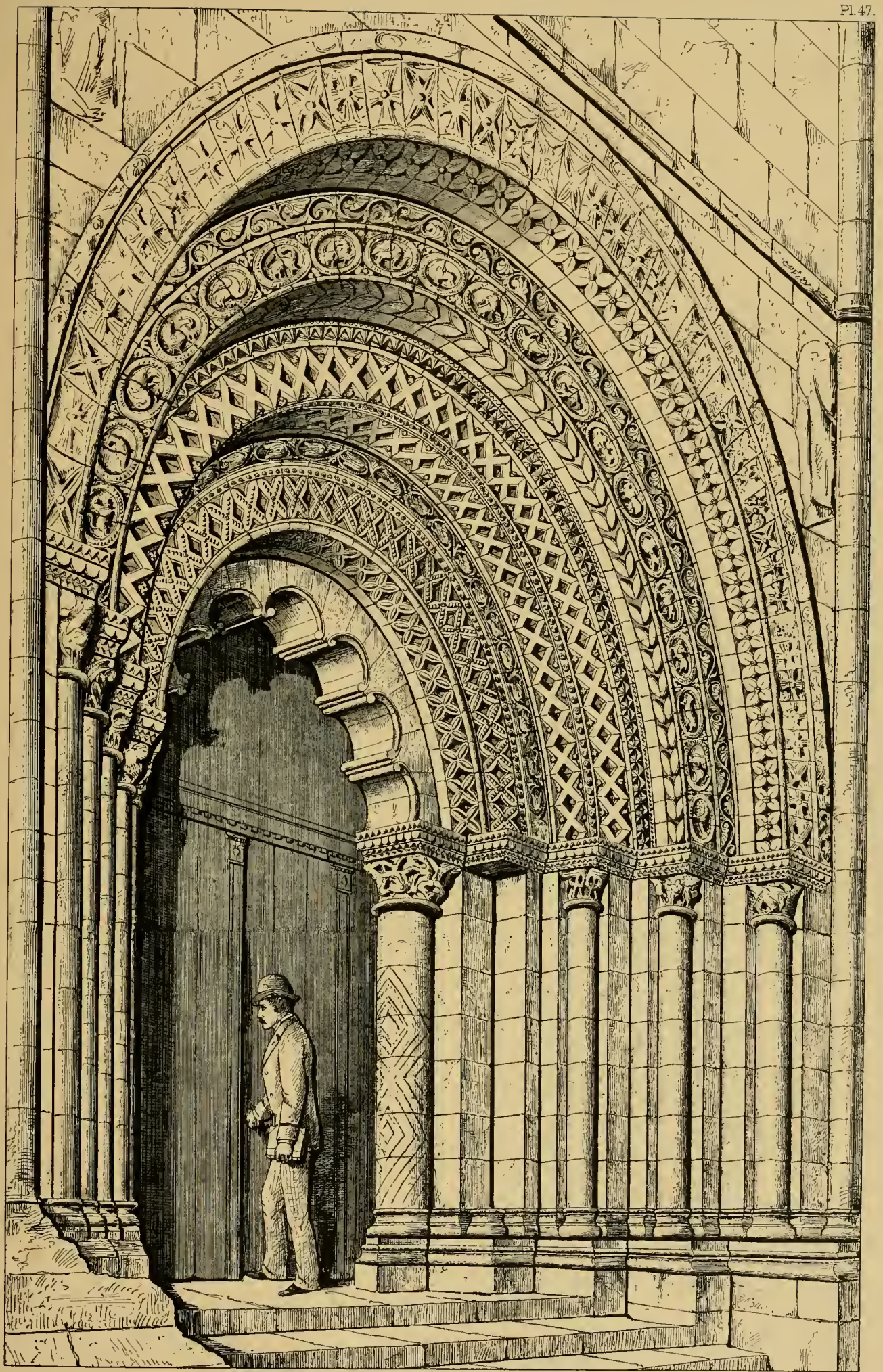
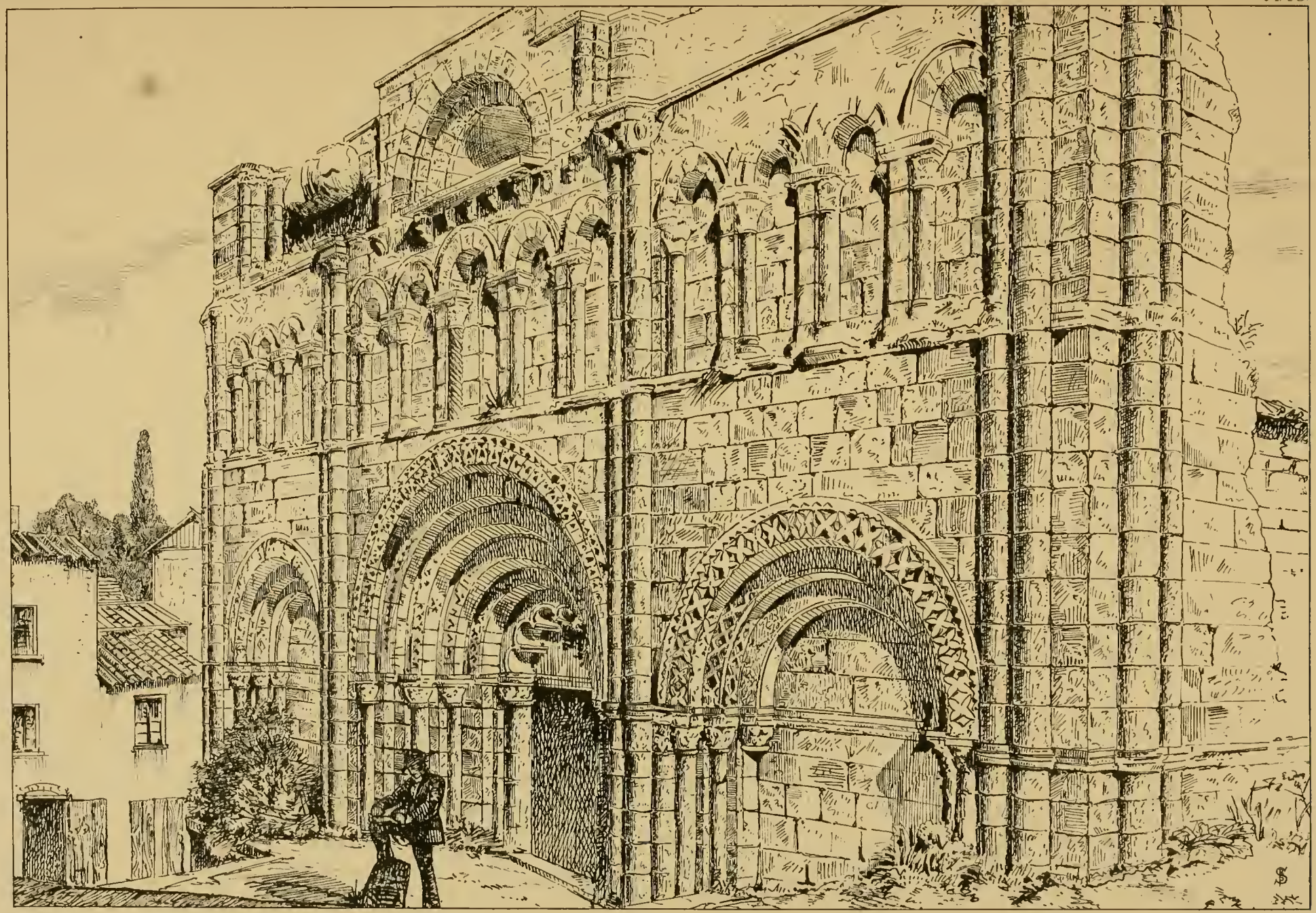


J. Akerman Photo-lith London.

CHALAIS. WEST FRONT.

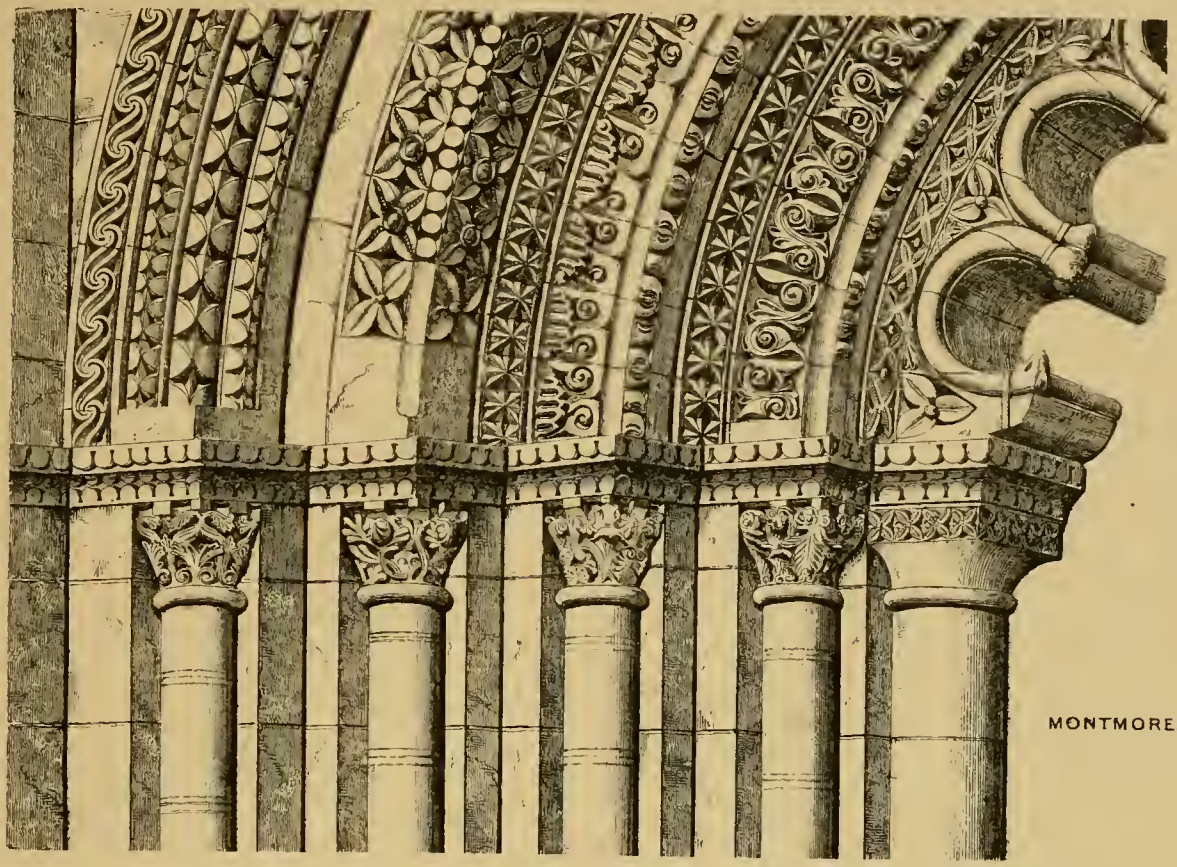


CHALAIS. CENTRAL DOORWAY. W. FRONT.

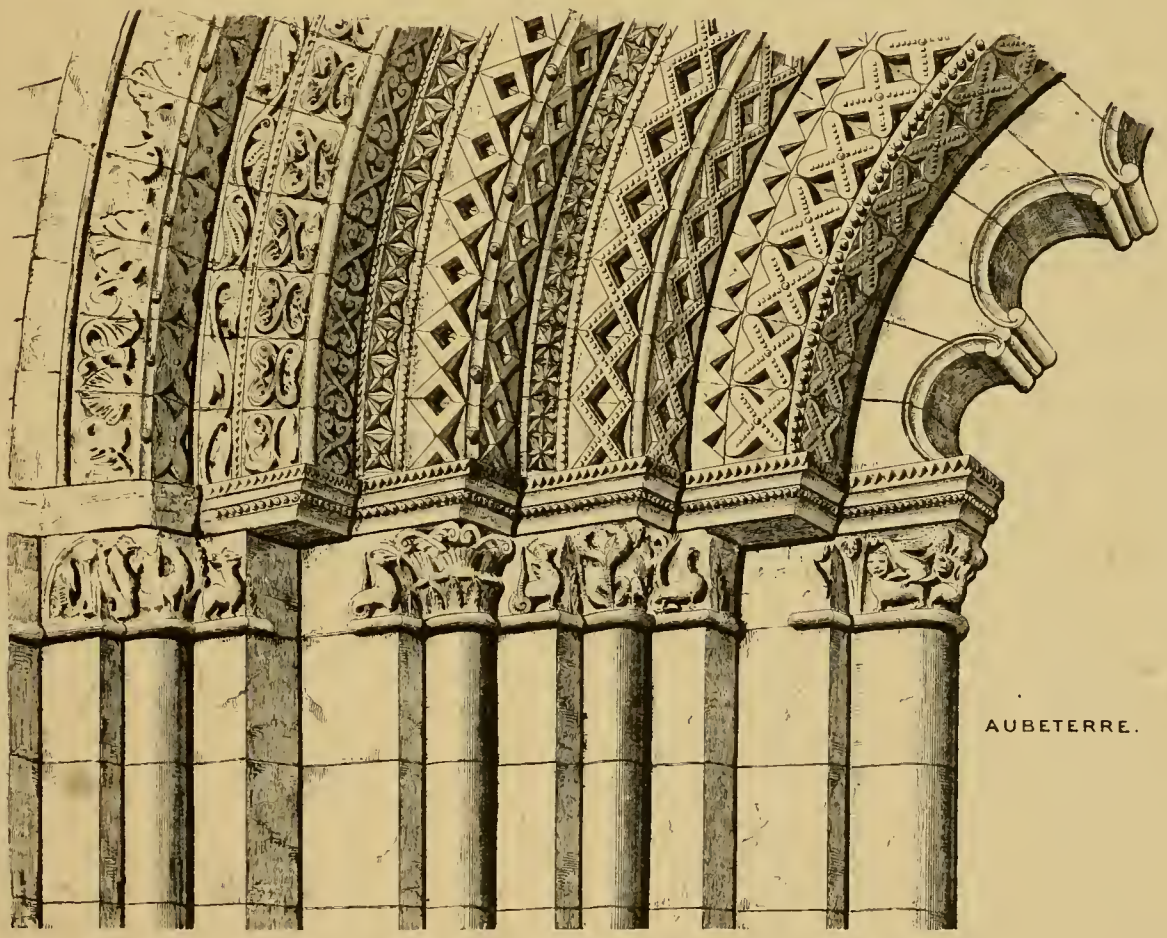


J. Akerman, Photo lith London

AUBETERRE. WEST FRONT.

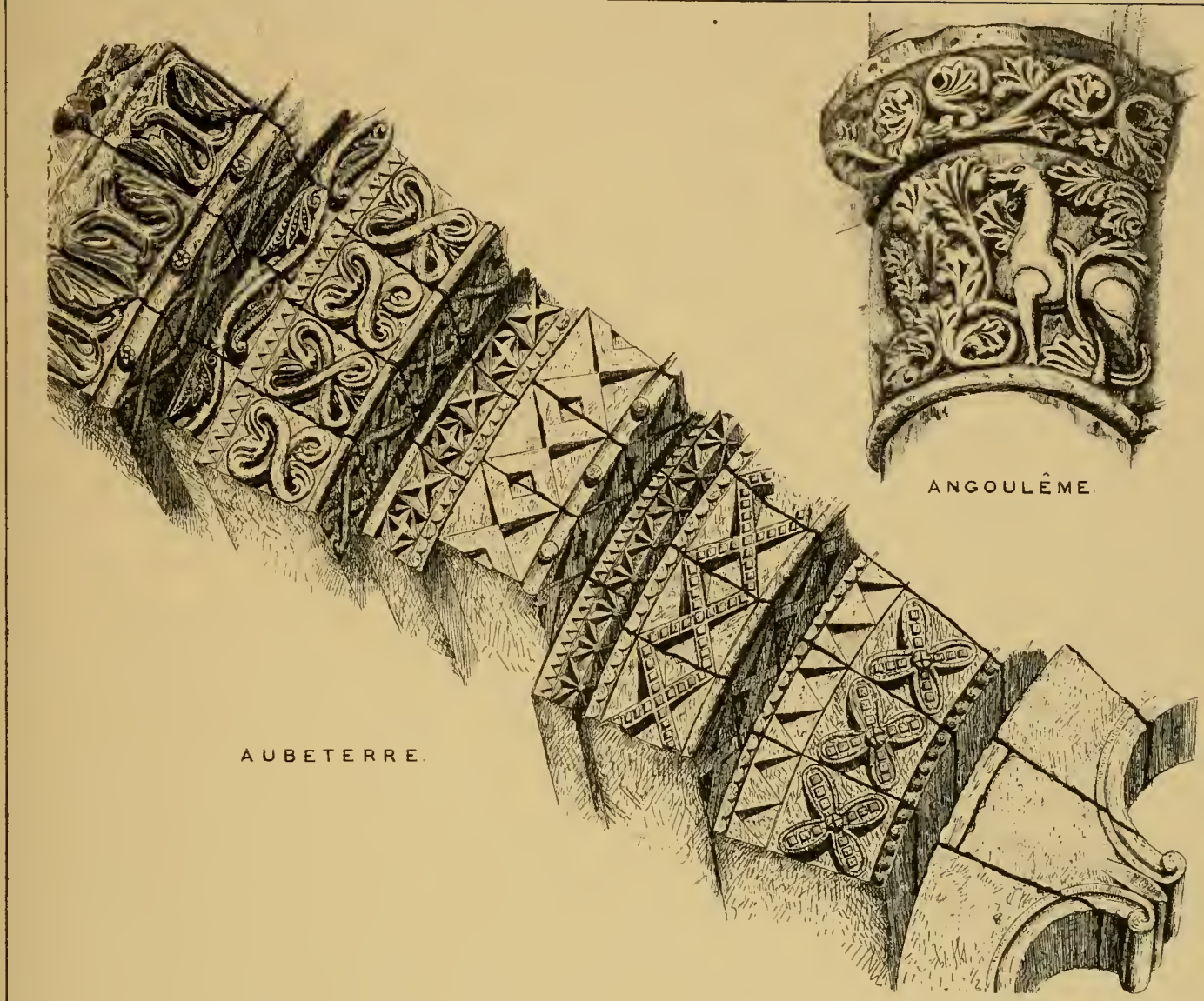


MONTMOREAU.



AUBETERRE.

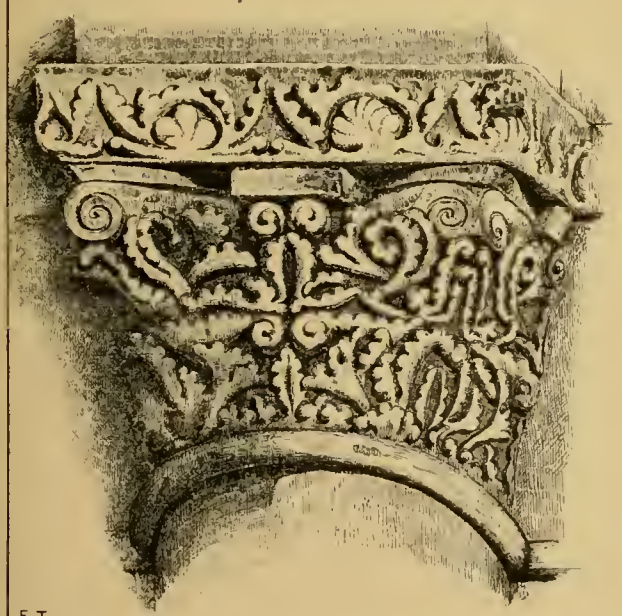
J Akerman. Photo-lith London



ANGOULÊME.

AUBETERRE.

LANVILLE.



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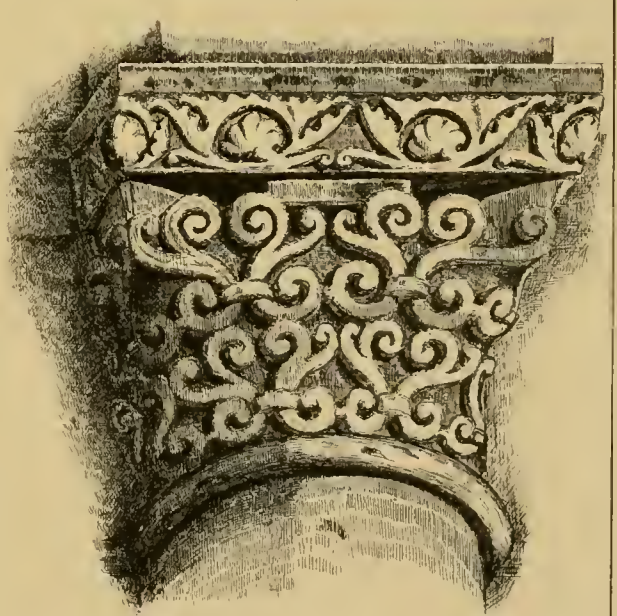
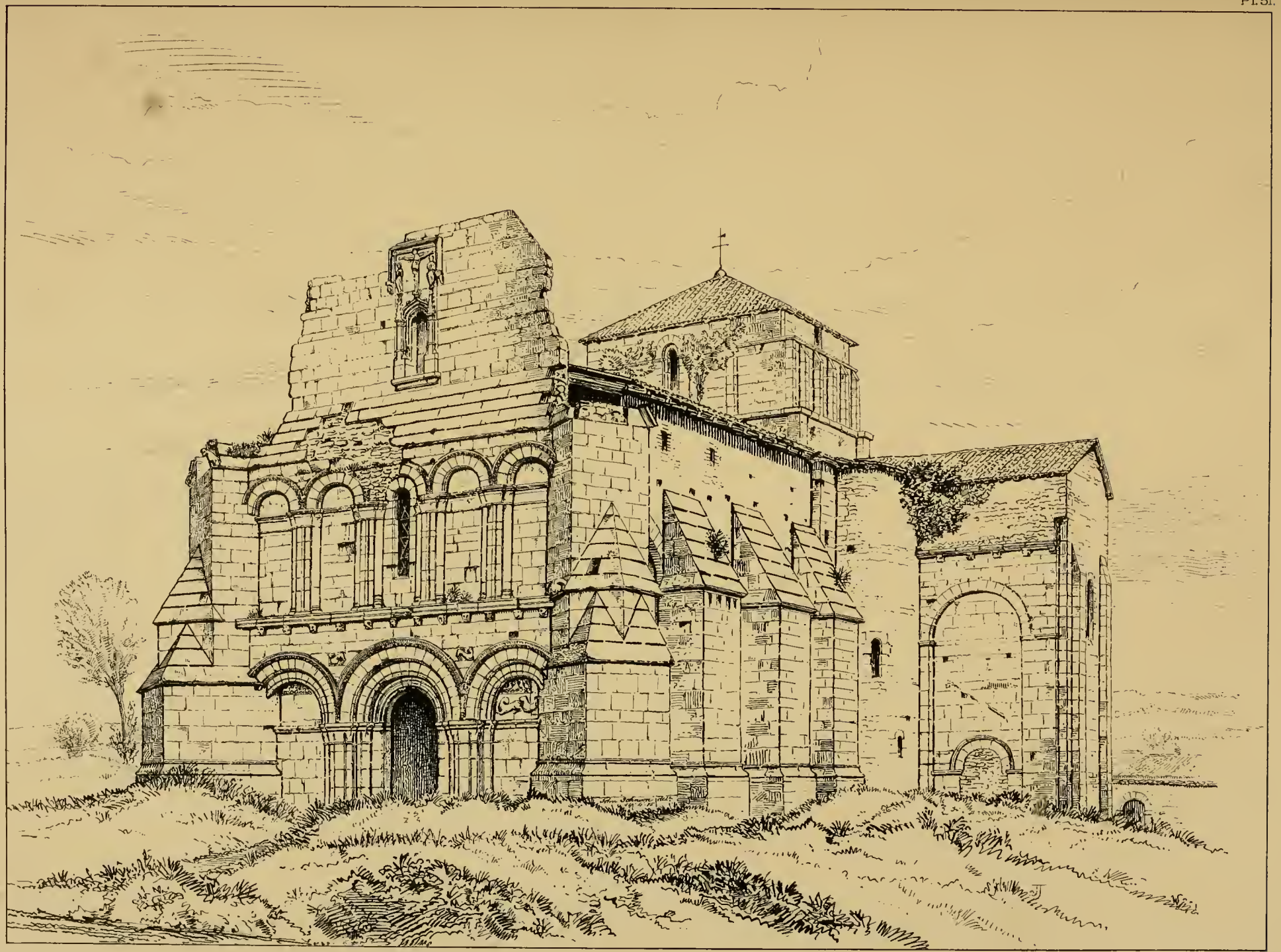


E.T

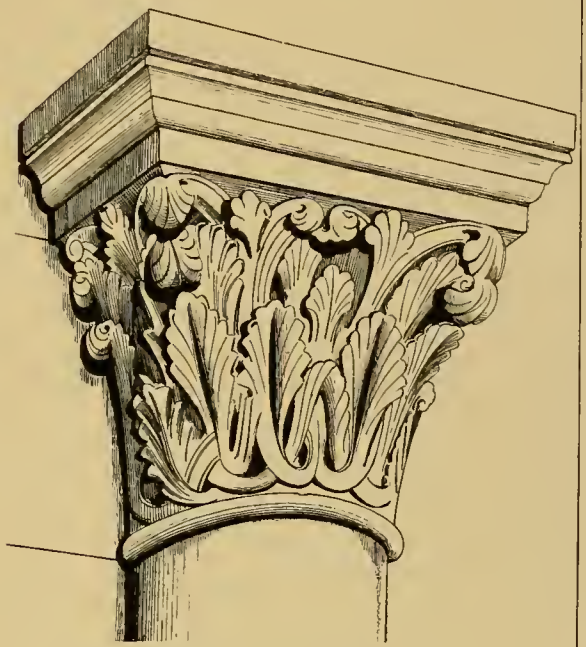
J Akerman. Photo-lith London



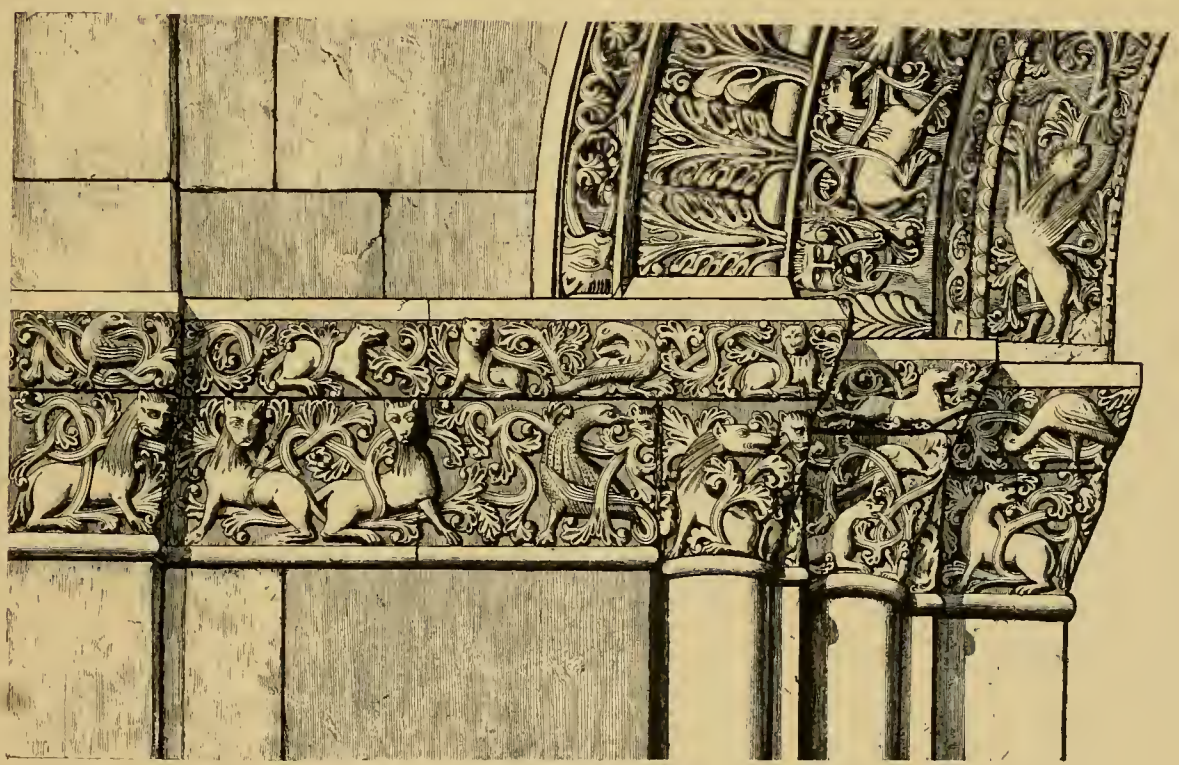
J. Akerman, Photo lith London

BERNEUIL. FROM S.W.

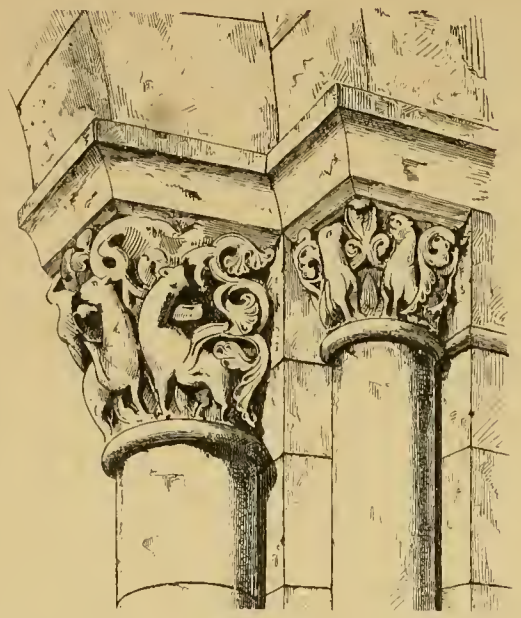
ARCHMOULD.
CENTRAL DOORWAY. W. FRONT.

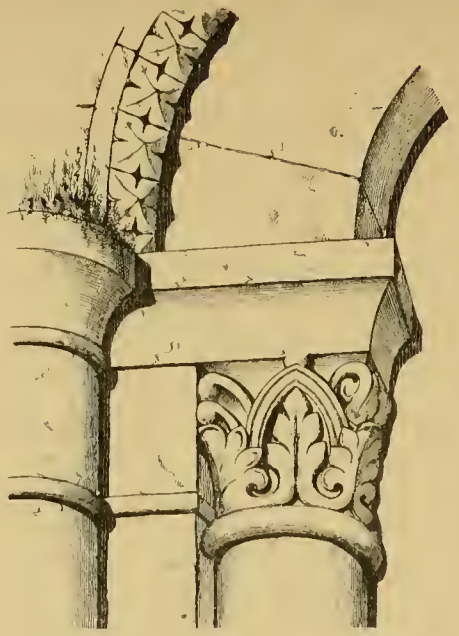


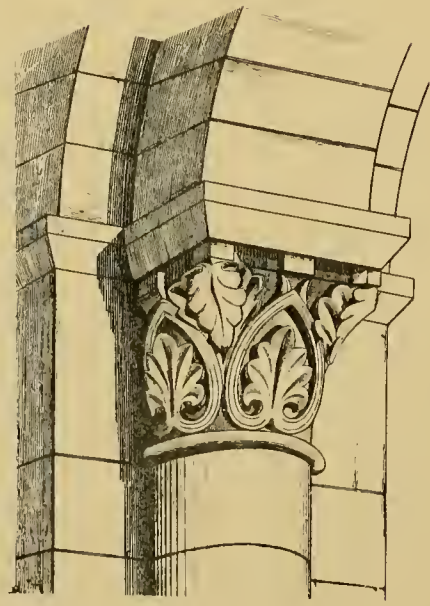
CAPITAL. INTERIOR.

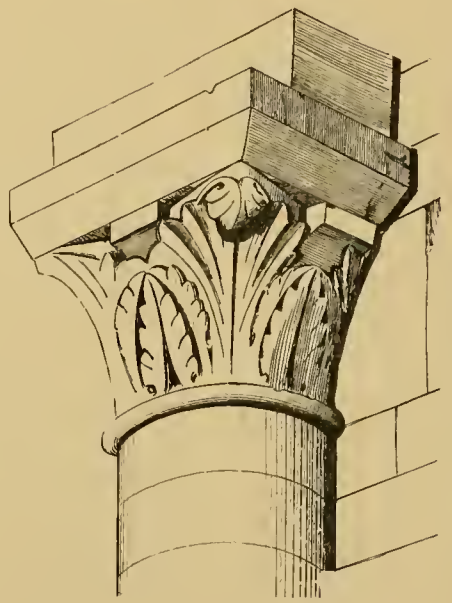


IMPOST, MOULDINGS & CAPITALS.
CENTRAL DOORWAY.









J. Akerm... n, Photo-lith. London

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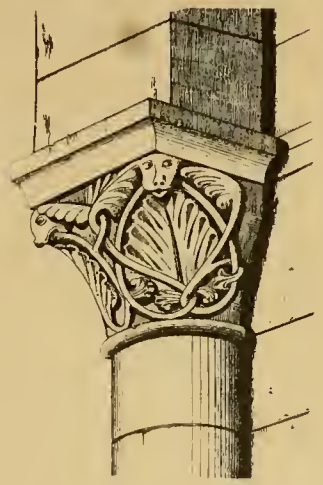
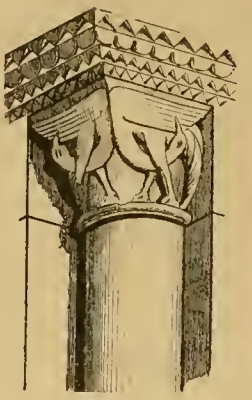


BASSAC.

LICHÈRES.



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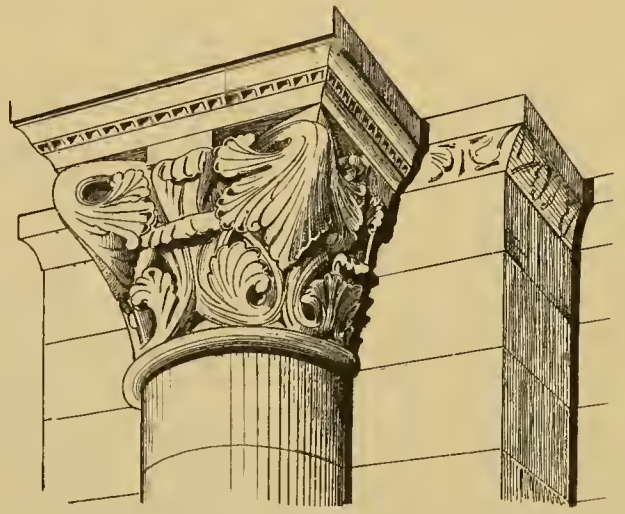
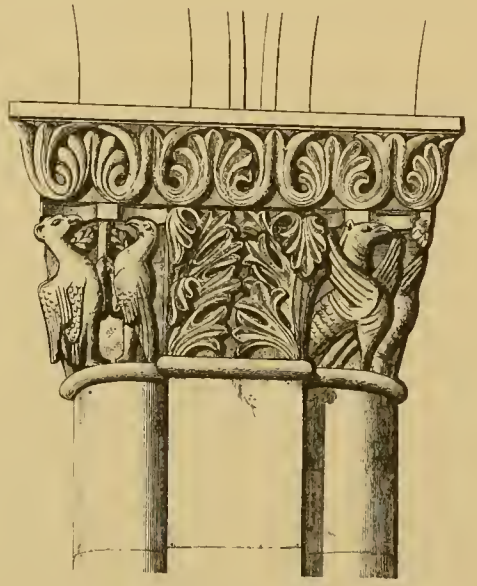


St AMAND DE BOIXE.



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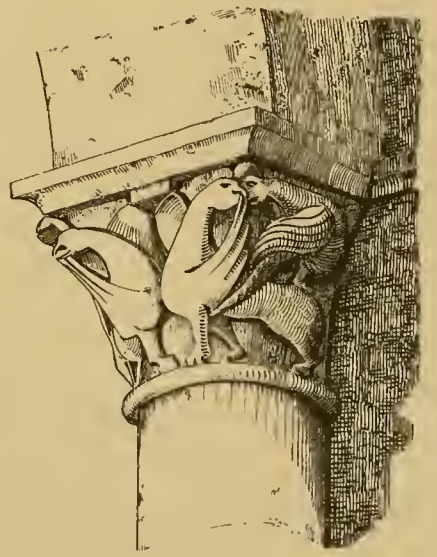
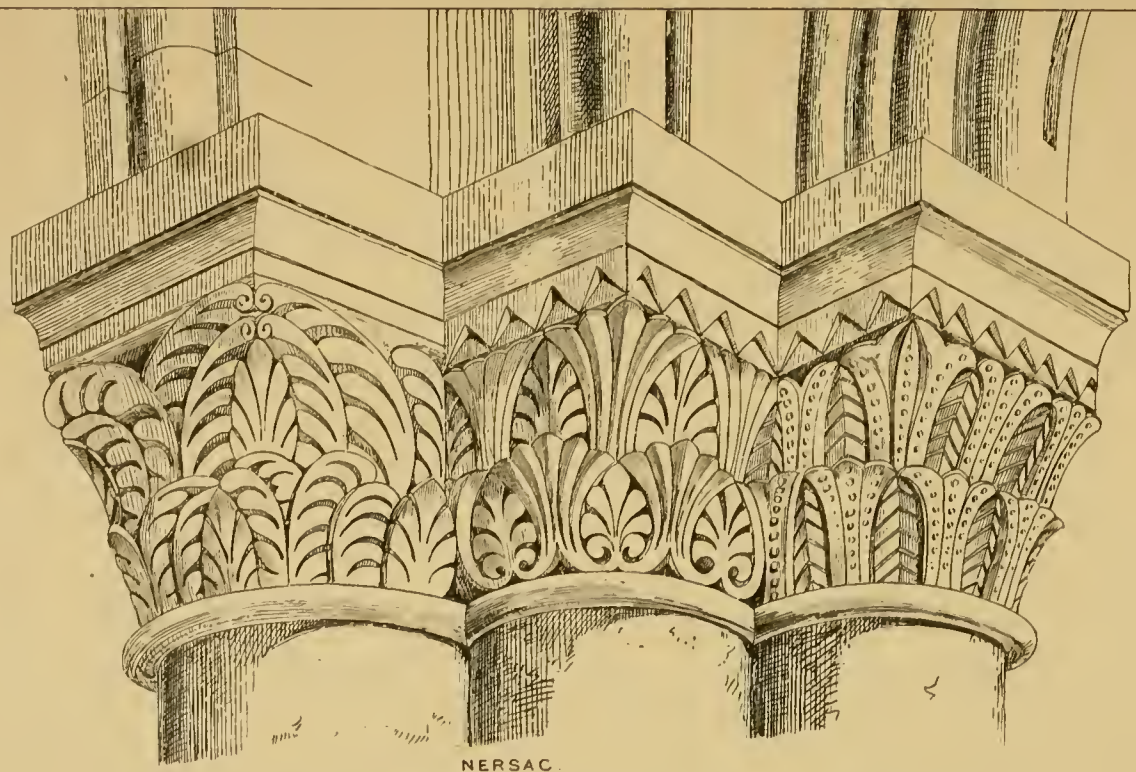


MONTMOREAU.

J Akerman, Photo-lith London



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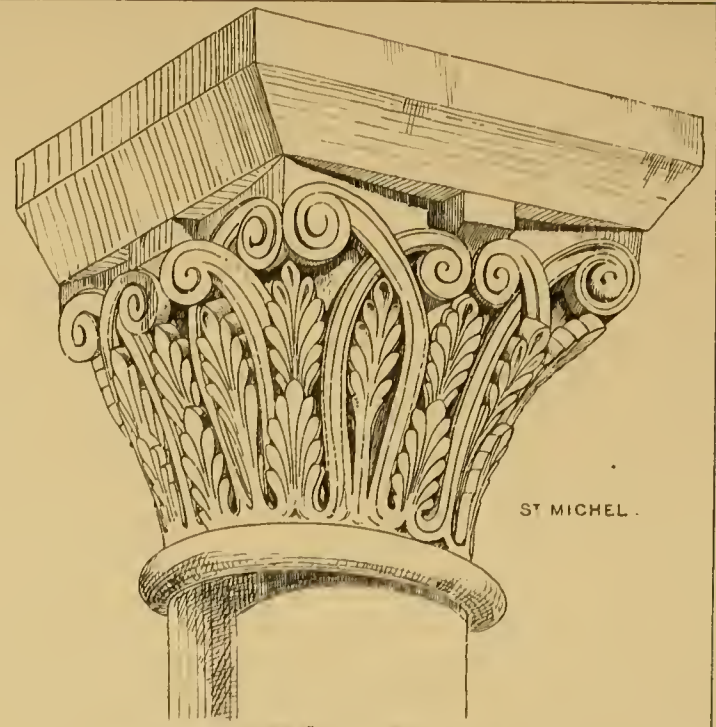
ANGOULÊME.



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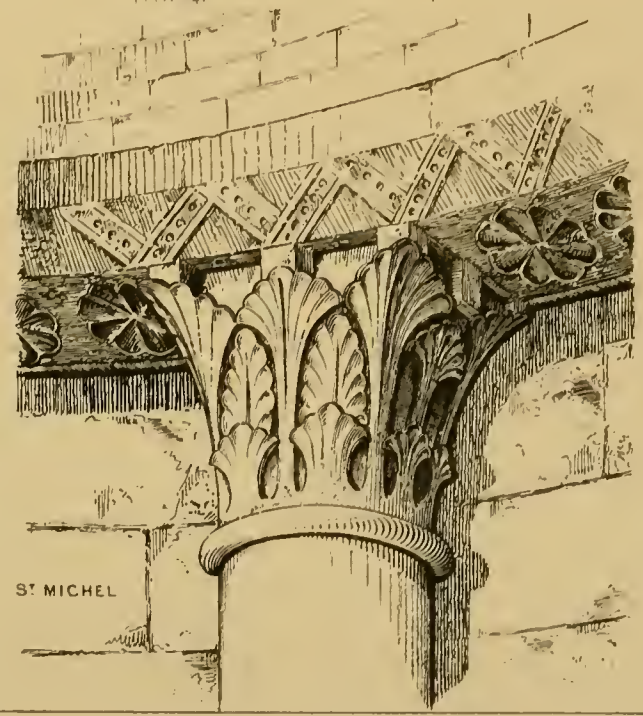

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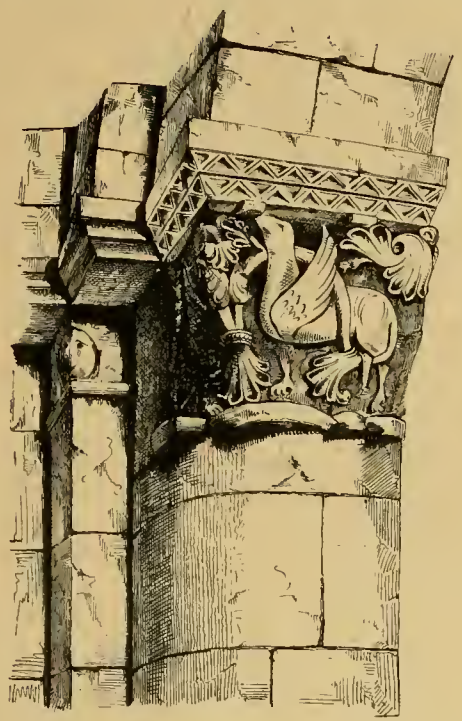
Ackermann Photograph. London



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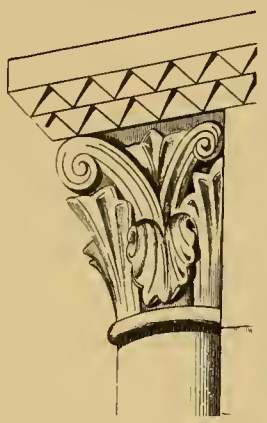

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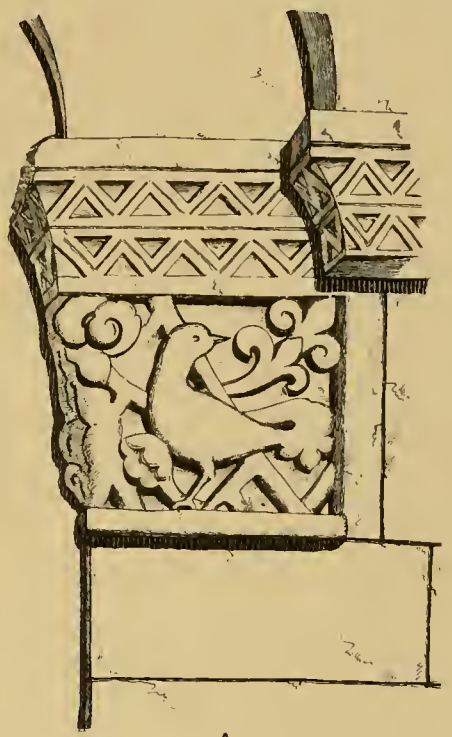

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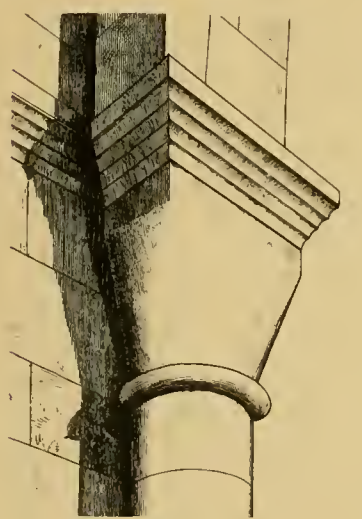

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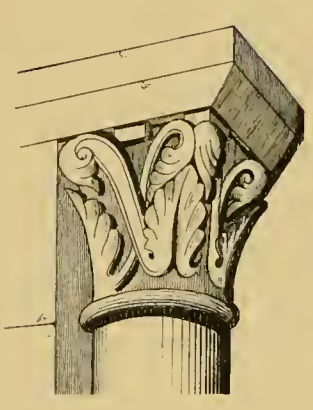

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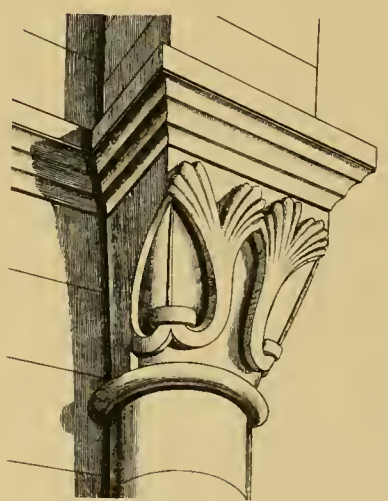

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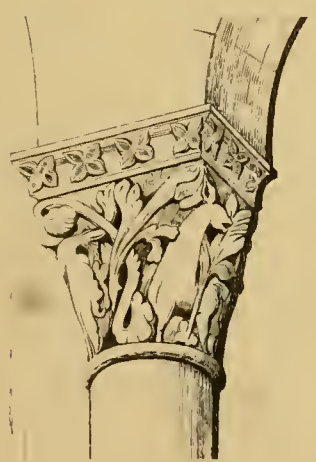

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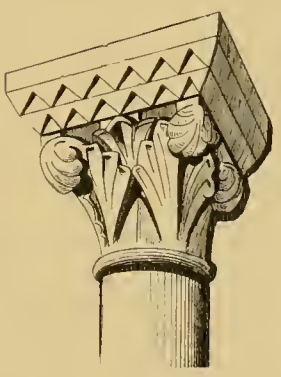

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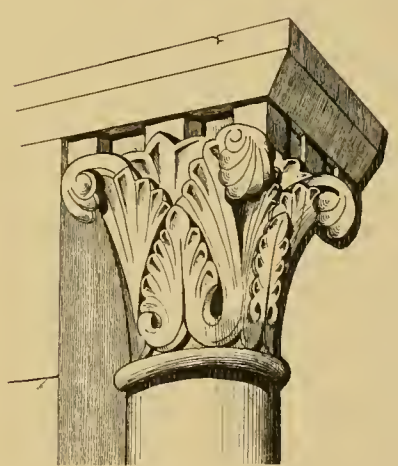

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J Akerman, Photo-lith London

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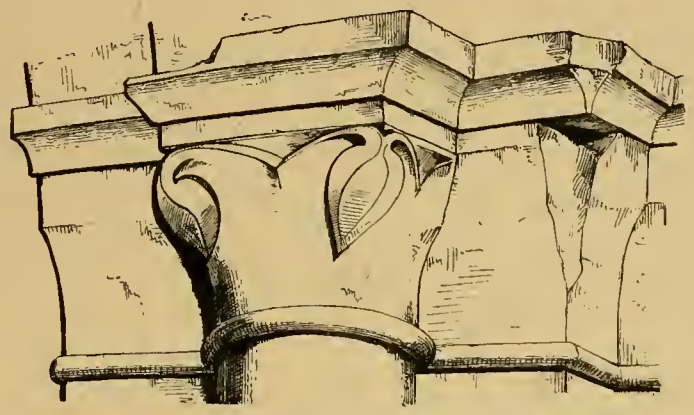

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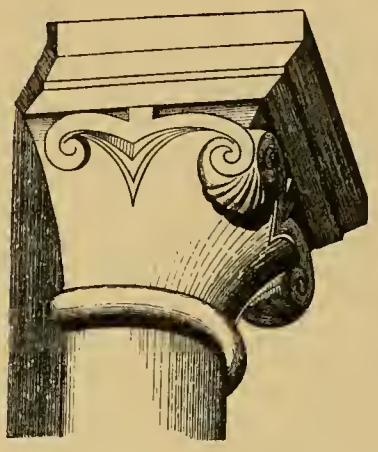

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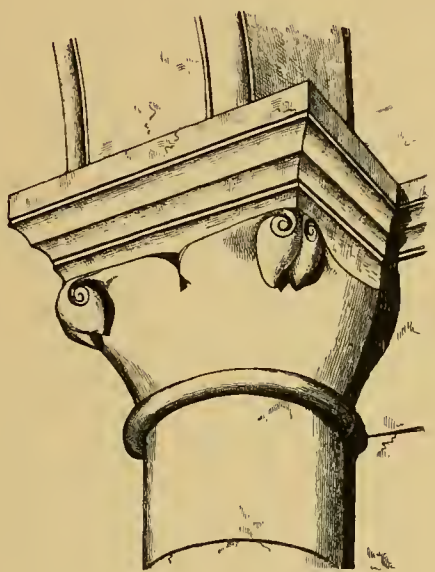

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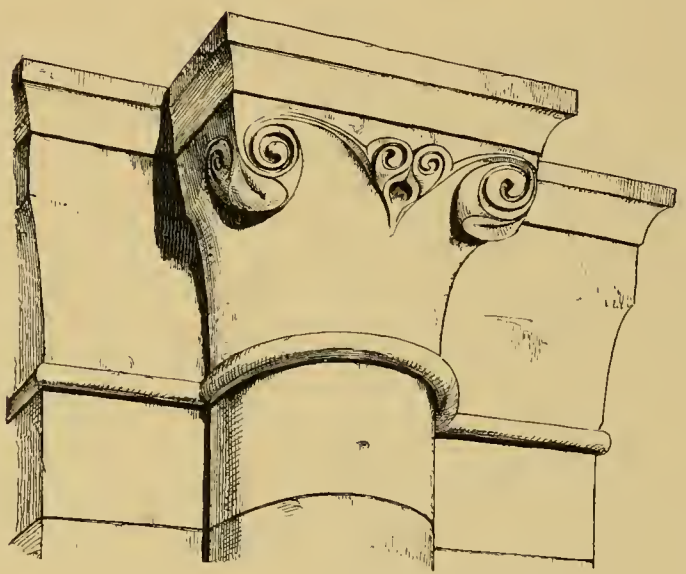

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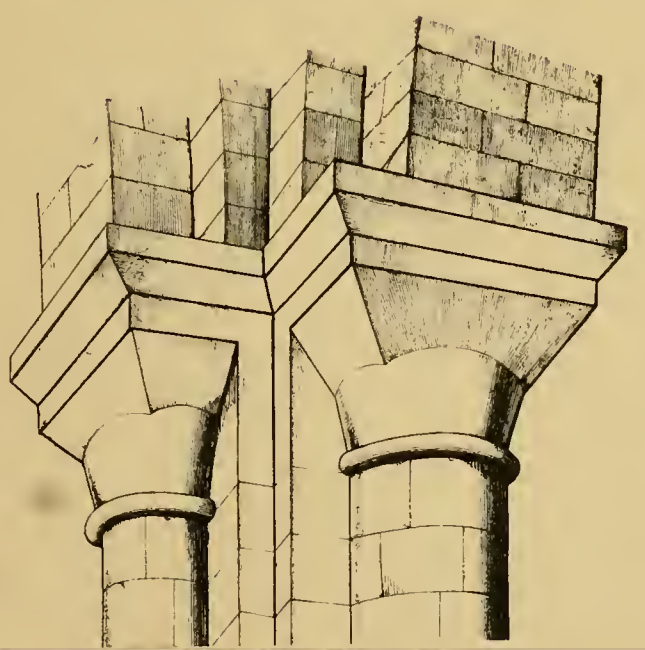

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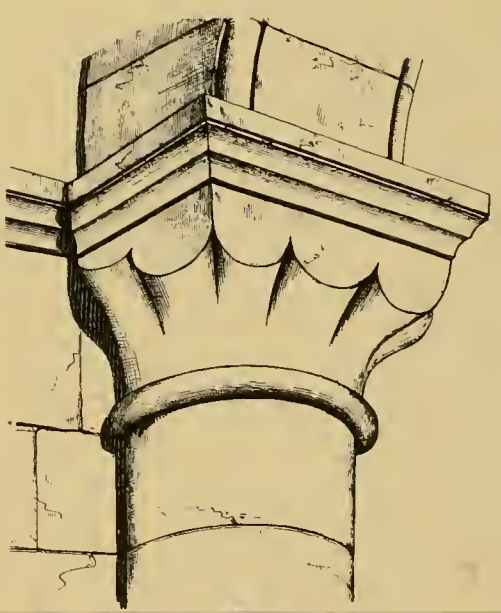

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J. Akerman Photo lith London

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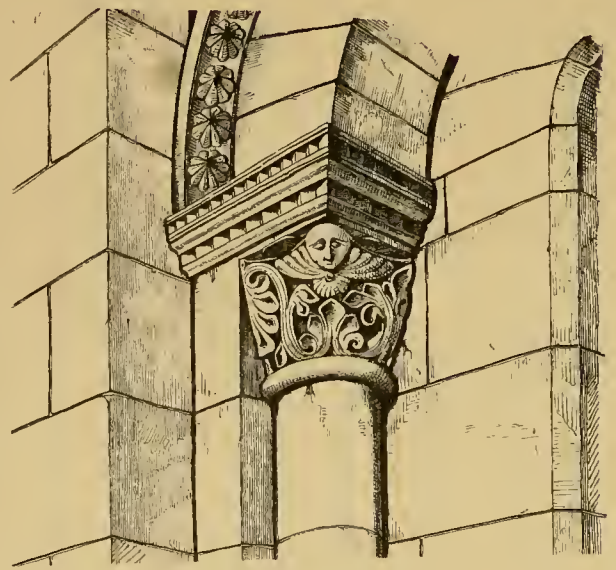

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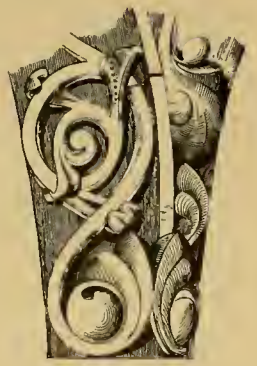

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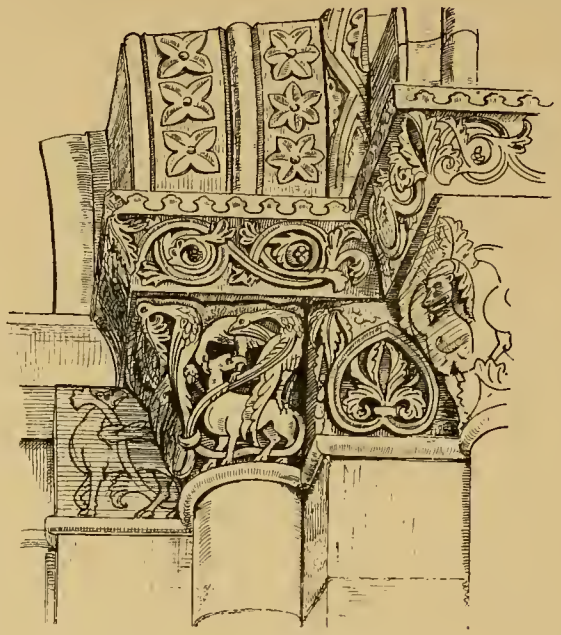

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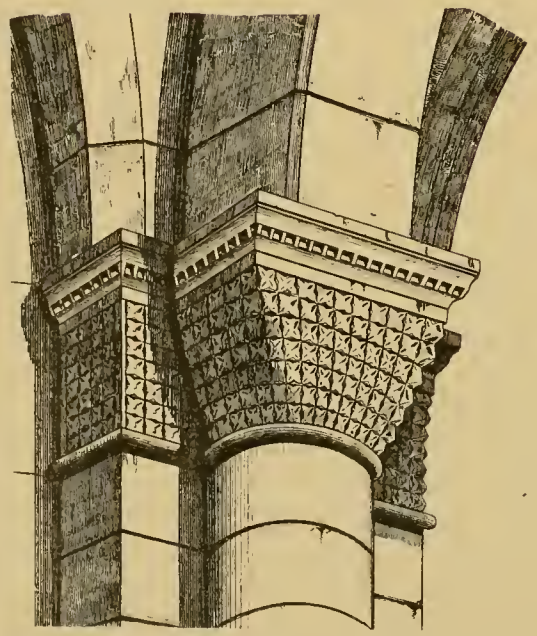

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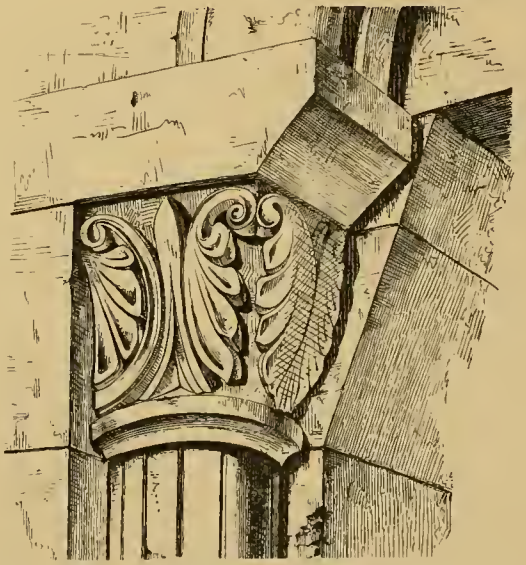

ST FLORENT.
LA ROCHEFOUCAULD.

J. Akerman Photo-lith. London

J Akerman Photo lith London

CHAMPAGNE-BLANZAC.

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BUILD · IN · TRUTH